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COLLECTOR'S HANDBOOKS

# WEDGWOOD
## And His Imitators

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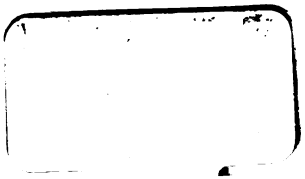

# WEDGWOOD AND HIS IMITATORS

HOMERIC VASE, BRITISH MUSEUM.

*Frontispiece.*

*COLLECTOR'S HANDBOOKS*

# WEDGWOOD
## AND HIS IMITATORS

BY

N. HUDSON MOORE

AUTHOR OF "THE LACE BOOK," "THE OLD CHINA BOOK," "THE OLD FURNITURE BOOK," "OLD PEWTER, BRASS AND COPPER," "DELFTWARE, DUTCH AND ENGLISH," ETC.

*With 49 Half-tone Engravings from Photographs*

NEW YORK
FREDERICK A. STOKES COMPANY
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HARVARD UNIVERSITY

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*September, 1909*

# PREFACE

To lovers of the beautiful and to discriminating collectors, the Art of Wedgwood has ever appealed. But for many years, indeed, till the last quarter of the XIXth century, the world at large has been content to pass by specimens of his basaltes and jasper, distracted by more florid wares.

Then once again, we waked to the distinguished beauty of those works sent out from Etruria and Burslem. Little by little the prices have risen as buyers became more plenty. Mr. John Wills, a well-known English collector of "Old Wedgwood," particularly the basaltes and jasper productions, sent his entire collection to this country for sale in February, 1908.

In many cases the prices obtained at this sale have been noted here for the benefit of owners and purchasers. There is much "Old Wedgwood" in the United States; in Canada many large sets, both printed and painted, are still carefully preserved, while correspondents in Mexico speak of much that has been gathered there.

Most museums both in Europe and America contain specimens of the "period of perfection," for the benefit of students. The fullest written record of the work of this great potter, is contained in Miss Meteyard's "Life and Works of Wedgwood," and her "Handbook of Wedgwood Ware," both of which have been consulted frequently in the preparation of this book. Reference is due "English Earthenware and Stoneware," by William Burton; "Staffordshire Pots and Potters," by the Rhead Brothers, "Jo-

siah Wedgwood," by Prof. A. H. Church, "Guide to Pottery and Porcelain," issued by the British Museum, "Life of Wedgwood," by Samuel Smiles.

Thanks for photographs are extended to Josiah Wedgwood and Sons, Etruria; "The Connoisseur," British Museum, Boston Museum of Fine Arts, and several private collectors.

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"With respect to myself there is nothing relating to business I so much wish for as being released from these degrading slavish chains, these mean, selfish fears of other people copying my work—how many new and good things has, and still does, this selfish principle prevent my bringing to light? I have always wished to be released from it, and was I now free, I am persuaded that it would do me much good in body and more in mind, and that my invention wod. so far from being exhausted by giving a free loose to it that it wod. increase greatly. . . . Dare you step forth my dear friend and associate, and share the risque and honour of acting on these enlarged principles?"

—W. to B.—1769.

# JOSIAH WEDGWOOD

1730-1795

BEFORE treating of the various wares invented, perfected and subsequently manufactured by this eminent man, a short sketch of his life seems fitting. During the period of his business activity, 1751-1795, he produced so many and such varied articles of use and beauty, that he seems to have crowded into these brief years, forty-four, the vitality and activity which might cover twice that period.

He was the youngest child of Thomas and Mary Wedgwood, and was born in Burslem, England, July, 1730. The exact date of his birth is uncertain, but it must have been early in the month, since the date of his baptism is July 12th. It was inevitable that he should have been a potter as were his father and grandfather before him, his relatives on both his mother's and father's side having followed that art.

His childhood was passed in a comfortable home, and his education progressed in a school at Newcastle, to which he made a daily journey, though it was seven miles distant from his home at Burslem. When the little boy Josiah was nine years old, his father died. Though a fair amount of property was left for the support of the widow and children, Josiah was taken from school and set to work learning that branch of the potter's trade known as a "thrower."

When he was about twelve, that terrible scourge of those

days, small-pox, swept through Burslem and attacked many members of the Wedgwood family. None of them suffered so severely as Josiah, who rose from his bed with a diseased right knee which was a constant source of pain and discomfort, till many years later, when he had it amputated.

The recovery from the small-pox was slow, but when he was something more than fourteen years old, in November, 1744, he was apprenticed to his elder brother Thomas, for a term of five years, his previous work, apparently counting in reducing the term of apprenticeship from the usual seven years.

The indenture was worded in the form which obtained at the time, and though it was often disregarded both in the spirit and the letter, it was at least in the case of Josiah Wedgwood exactly lived up to. For two years, notwithstanding the pain he suffered in his leg, he still occupied his position as thrower, his correct eye being a valuable asset in the work of making teapots, pitchers, cups and bowls, as well as round dishes like tureens, which were commonly known at that time as "terrines."

At the end of this time, and when Josiah was sixteen, he found that in order to give himself any ease at all he must sit at his work with his leg stretched before him on a bench. Under these circumstances his attention was now turned to moulding and to experimenting in the manufacture of small wares, the varying of the imitations of tortoiseshell and agate wares which were so largely used in knife handles, snuff-boxes, small teapots and pitchers.

The nature of the lad was painstaking and accurate; his work in clays, in mixing materials and making glazes, brought into his brother's works more attention to detail than had hitherto been observed. Towards the end of his apprenticeship he manifested his desire to be taken into part-

nership, but his brother Thomas, who showed none of the genius of Josiah, was quite content to follow along the old lines laid down by his father, distrusted the spirit of advance evidenced by Josiah, and was not willing to take him into the business.

Thrown thus on his own resources, he left Burslem and went into business at what was known as the Cliff Bank Pottery, near Stoke, with Thomas Alders and John Harrison. This was in 1751. The wares made at the Cliff Bank works were the ordinary mottled and marbled wares, with tea sets of "scratched" blue, and black Egyptian. So admirable were the articles made in these simple materials by the young potter, that the sales increased largely, and Alders and Harrison seeing the benefit which would accrue, drove Josiah to the limit of his powers, without increasing the stipend at which they had engaged him, nor providing him with proper materials with which to work.

Of course such treatment was not to be borne any longer than he could help, and at the end of about a year he left them, his second partnership being formed with Thomas Whieldon at Fenton.

Some years before, by 1740, Whieldon had started a small pot-works where he made mottled and marbled ware, cottage ornaments, black Egyptian, tortoise-shell plates, teapots and candle sticks, many of them in melon, pine-apple and cauliflower designs. Whieldon was like Wedgwood in regard to the accuracy and method observed in his work, and he employed the best modellers to be had to make models for his wares, one of them being Aaron Wood, well-known for his skill in this line.

The connection between Whieldon and Wedgwood commenced about 1752, though the deed of partnership was not signed till 1754, and so good was Josiah's reputation for

skill at this time, that it was specified in the agreement that the results of his secret experiments need not be imparted to others. The first few months of this new partnership were spent by him in getting his designs in order and in making models for use in the works.

His first achievement was in the improvement of a green ware, moulded in the form of fruits, leaves and flowers and covered with a glaze of extreme glossiness and beauty. The old formula for glaze, lead, flint and water, did not produce the result desired by Wedgwood, who was always striving for something better, and who never hesitated to use plenty of work and the best materials for his purpose. Objects in this brilliant green ware became exceedingly popular and the demand was great. As Wedgwood went on improving the forms and the materials, the product of the pottery increased in importance.

Exceedingly choice little articles were turned out, buttons and boxes, principally for snuff, which were set in metal mounts in Birmingham, made a large business item. Little figures and teapots like those shown in Figures 2 and 3 were part of the output of this period, though Wedgwood made these after he had left Whieldon, as moulds which were recently found at Etruria prove.

In the pursuit of his labours, which in a potter require much standing and mounting of stairs, the unfortunate leg received an injury which confined Wedgwood to his room for many months. Though physically laid by, his mind never slacked its work, and during this period he read and studied, planned new products, made notes from such art books as he could get hold of, and stored up valuable information, all of which he utilised later.

When the five years of the Whieldon partnership came

to an end it was not renewed, and early in 1759, at the age of twenty-nine, with his cousin Thomas Wedgwood as potter, Josiah commenced a partnership which was only terminated with the death of Thomas in 1788.

The two young men were able to rent from their cousins John and Thomas Wedgwood, who were successful potters at Burslem, a small dwelling known as "Ivy House," which had in the rear some kilns and sheds. The elder Wedgwoods, having accumulated what was a comfortable fortune for those days, reduced their works, leaving thus open for their ambitious young relative a potworks of sufficient size, and for which he paid the modest rent of £10 a year.

This was perhaps the busiest time of an always busy career. There was little capital on which to build the business, so Wedgwood continued to make those small and necessary articles such as he had made with Whieldon, formed his own moulds, mixed his clays, saw to the firing, kept his books and attended to the warehouse where the goods were displayed.

The care shown in the manufacture of his wares, the beauty of the green glaze, his exquisite snuff-boxes and the streaked and mottled plates, teapots and ewers, soon attracted great attention to the maker. He never considered any commission too small, and like other potters of his time was sometimes asked to replace dishes which formed a part of some cherished service, often of Delft or Oriental ware, his painstaking nature leading him to continue his efforts till the match was practically perfect.

Little by little he increased the number of his products. First came a white stoneware in which garden pots, vases and tiles were made. Then the cream-coloured ware came

under his attention, and he sought to improve not only the body and the glaze, but the shape of the objects as well. Nothing satisfied this indomitable man but the best. Discouragements which would have exhausted most men seemed but to stimulate him, and battling with ill-health caused by his unfortunate knee, he kept right on, instructing his men, improving the implements of his trade, experimenting with chemicals and ever alive to the necessity of securing new and attractive patterns for his wares.

His struggles with the journeymen potters were endless. A restless set of men, they passed from one employer to another, their work was often slovenly and inaccurate, and being ignorant they were averse to any innovations in their methods. It took much labour and firmness to successfully inaugurate more business-like methods, and to teach the workmen that the new order of things helped rather than hindered their work. Even while labouring with these business details he remembered his civic responsibilities, and gave his support by both his voice and his purse to the bettering of the roads, the improvement of Burslem by the building of schools, a town hall and a public market.

During his busy life he always found time and money for such public works as were of benefit to mankind, and the successful completion of the Grand Trunk Canal was largely due to his efforts.

By 1761 under Wedgwood's capable hands the cream-coloured ware had become much improved. The body, composed of Dorset and Devon clays with a small addition of flint, was extremely light, and Greatbach's china glaze still further improved the ware by giving it a beautiful glossiness. The shapes of articles in this cream-coloured ware were most attractive, and for the decoration Wedgwood turned to nature for colours and designs.

The use of the turning lathe by potters had hitherto been confined to polishing off irregularities and making only the simplest ornamental effects. But in Wedgwood's hands, when the improved engine-lathe was complete, having been added to by Randle of Congleton, Baddeley of Eastwood, Greatbach of Hanley and finally William Cox of Birmingham, the work turned out on red pottery tea and coffee pots was of great beauty. Ultimately the engine work was applied to other ware, basaltes, stonewares, but on the jasper ware for polishing only.

Another invention which simplified the production of decorated china and also reduced its cost, was the application of printing to both porcelain and pottery. Sadler and Green, of Liverpool, had been printing designs on tiles, mugs, plates, jugs, etc., since 1752, and to them, on packhorses was the improved cream-coloured ware sent by Wedgwood for decorating. It was returned to Burslem in the same manner, was fired and started out again to the various fairs, or was distributed through the country districts by packmen, or sent to London for even wider distribution by ship, to the Colonies or to the Continent.

In 1765 Wedgwood writes as follows about his exports: "The bulk of our particular manufactures are, you know, exported to foreign markets, for our home consumption is very trifling in comparison to what is sent abroad, and the principal of these markets are the Continent and the Islands of North America. To the Continent we send an amazing quantity of white stoneware and some of the finer kinds, but for the Islands we cannot make anything too rich and costly."

On Wednesday, January 25th, 1764, in the parish church at Astbury, Josiah Wedgwood was married to his distant cousin Sarah, and took her to live in the "Brick House,"

as it was called, with which were also connected pot works larger and more commodious than those at "Ivy House." The pictures of "Brick House" show it to be a large and comfortable dwelling, and here the Wedgwoods lived for about five years. Many happenings of a domestic nature took place in this period and in this house. There was sorrow and suffering, for from here his second child, Richard, was buried, and here Wedgwood went through the amputation of his leg, which had cost him so much agony. Here many things connected with his art were perfected; here he invented that cypher in which his trade secrets were noted down, and here came his friends, both humble and distinguished, and they were many, for a man of such activity in so many fields could not fail to attract other broad-minded men, interested in the same things that absorbed him.

It was but a couple of years before his marriage, in 1762, that Wedgwood, confined to his bed in an inn at Liverpool, with an injury to his knee, first met with Bentley. From the moment of their first hand-clasp the admiration was mutual, and till the time of Thomas Bentley's death there was no man to whom Wedgwood was so closely allied, or who stood so near to him in affection. Mr. Bentley was a man of taste, he had travelled extensively on the Continent, particularly in Italy, he was interested in the beauty of the antiquities which he had seen, and by means of prints and engravings introduced to Wedgwood what proved to be a mine of wealth and inspiration. His life had been laid on a much broader plane than that of Wedgwood, who had been little beyond the borders of Staffordshire. His letters touching on events of the day, discussing questions of religion and ethics, art and poetry, as well as practical matters, were carefully read and treasured by Wedgwood. In-

deed, he had them bound and indexed, called them "The Family Bible," and had them always at hand for reference. Unfortunately they have been lost.

John Wedgwood, brother to Josiah, was resident in London, and lived at the "Artichoke" in Cateaton Street. Engaged in no business for several years while on the look-out for something easy and congenial, he took charge of the crates of pottery sent from Burslem to London, and had the buyers view the goods at a warehouse in Cateaton Street near his inn.

With the growth of business, which increased immensely under Royal patronage, Wedgwood appreciated the necessity for a London warehouse in a good neighbourhood and under the charge of an efficient clerk. Although he writes to his brother about the matter, nothing seems to have been done at that time about it.

Mr. Bentley, in Liverpool, had also a largely increasing export business in Wedgwood's wares, so large, in fact, that Wedgwood cannot supply him, and writes in 1766 that he had better purchase two or three hundred crates of cream-coloured ware from a pot-works in Burslem where it could be had cheaper than elsewhere, and keep it in stock to fill these foreign orders.

In the black ware, which had become one of the most popular products, was made the useful as well as ornamental objects. Marbled and pebbled vases were most successful, so were the medallions and small figures.

The want of a proper shop and warehouse in London began to be severely felt. The great growth of the business which necessitated the frequent absence from home of Wedgwood, who was constantly going to Liverpool about the printed ware, to Birmingham about the small goods to be metal mounted and to London when opportunity offered,

induced him to offer Bentley a partnership, the terms of which were finally agreed upon in the spring of 1767.

The business was to be divided into two branches, "Useful and Ornamental," the useful branch still remaining under the charge of Thomas Wedgwood, and the ornamental to be under the care of Wedgwood and Bentley, as the new firm was to be called. Of course Josiah Wedgwood was the moving spirit of both enterprises, but Bentley began immediately to study and sketch small objects for the branch in which he was interested. It was at first arranged that he should come and live near the works, and various houses and sites were looked at. Wedgwood, travelling constantly on both his own affairs and those of a public nature in which he was almost equally interested, over execrable roads and on horseback, overdid, brought on trouble in his leg, and at last decided to be relieved of it.

On May 28th, 1768, without the relief of a sigh or a groan, he sat in his chair and viewed the two surgeons remove what for many years had been but a source of misery to him. Before the wound had even partially healed, the little boy Richard died, and but for the wonderful character of Mrs. Wedgwood, who bore up under her sorrow so as to keep him serene, his recovery would have been longer delayed.

Before this operation he had secured in London what seemed to him a most advantageous shop in which to display and store his goods, and this was opened to the public in August, 1768. It faced both Newport Street and St. Martin's Lane, and on the ground floor were on sale some inferior goods and some of the useful wares, while upstairs, to which a wide staircase led, were those articles which were shown only to patrons of wealth and taste.

The new works upon which Wedgwood had finally set-

tled, were building at Etruria as well as a fine mansion for himself which he named "Etruria Hall," and one also for Mr. Bentley in which the Wedgwood family lived till their own was completed. On November 14th, 1768, the partnership books were opened at Etruria for Wedgwood and Bentley, and by the next spring the slip and clay houses were finished, two mills were in progress, and in May everything relating to the vases was removed to Etruria. By the close of 1769 Etruria Hall was complete and the Wedgwood family in occupation.

For the wonderful success of the showrooms in St. Martin's Lane it is but necessary to consult the memoirs of the day. The choicest products of Wedgwood's fertile brain and hands were being sent up from Etruria, and Mr. Bentley, who of necessity had gone to live in Chelsea so as to be near London, presided over the handsome showrooms.

It was not many years, however, before the capacity of these rooms was tested to the utmost. New quarters had to be chosen and fitted up, so Mr. Bentley set about procuring some. Those ultimately agreed on were "Portland House," as it was called, in Greek Street, Soho, and they were opened to the public in April, 1774.

The foreign business had increased wonderfully, and from Russia, whence came many of Wedgwood's earliest orders, the patronage extended far and wide. In 1774, Narva, Revel and Moscow ordered large consignments. Goods were sent to Cadiz, Venice, Valencia, Leipsic, Riga, Leghorn, Hamburg, Genoa, Lisbon, Naples, Ratisbon, Versailles, Turin, St. Petersburg, and when commerce was restored, to Boston, New York, and Southern ports in America.

As early as 1769 Wedgwood, annoyed by the constant copying of his best productions, had taken out a patent to

protect his Etruscan vases, the only effort he ever made to keep for himself the compensations of his years of experiment and study. This patent drew Wedgwood into much unpleasantness with Palmer of Hanley, who had been boldly pirating, and the matter was not entirely adjusted till 1771, and caused Wedgwood much annoyance in many ways.

The Revolutionary War had a bad effect upon the business, since America was one of their best markets. But Wedgwood was always upon the side of freedom, and in a letter to Bentley, dated March 19th, 1778, he writes as follows: "I am glad that America is free, and rejoice most heartily that it is so, and the pleasing idea of a refuge being provided for those who choose rather to flee from, than to submit to the iron hand of tyranny has raised so much hilarity in my mind, that I do not at present feel for our situation as I may do the next rainy day. We must have war and perhaps continue to be beat. To what degree is in the womb of time. If our drubbing keeps pace with our deserts, the Ld. have mercy upon us."

Not content with words merely, Wedgwood and Bentley contributed to the funds for the sufferers from the war who were imprisoned in England, and manifested in all ways their sympathies with America. It may be mentioned here, that from July, 1787, till his death Wedgwood was actively interested in the "Society for the Abolition of Slavery." He wrote on its behalf, he gave money and influence, organised meetings and was constantly at work for the cause. He also caused Hackwood to model a seal for the society, a slave kneeling but in chains, which was made in basaltes. The seal became most popular with those who endorsed the cause, and was made in many forms, for setting in rings, studs, brooches and on watch chains. Wedgwood also sent a number of these seals to Franklin for dis-

tribution, with a letter stating his pleasure at being connected with so good a cause. It may be noted that both Washington and Franklin are included among the "Illustrious Moderns."

But to return to the business affairs of Wedgwood and Bentley. In 1775 the new body on which Wedgwood had been experimenting so long, was perfected, and to it he gave the name of Jasper, a name which had been previously applied by him to one of his crystalline bodies. Few objects now remain of this early jasper, while of the later product quantities of pieces in every variety of form still bear their message of beauty.

In 1775 also, the patent for making porcelain which had been granted to Cookworthy and by him sold to Champion, and against the extension of which Wedgwood, as the spokesman of the Staffordshire potters, protested, was granted Champion. This effectually shut out the Staffordshire men from making porcelain, though some of Wedgwood's high-class wares are so porcellaneous as almost to come under that head.

From this time, 1775, onward, the fame of Wedgwood's productions increased, his fortune was assured and to him came the pleasure of meeting the choicest spirits of the day, among whom were many who became close friends. The life at Etruria Hall was conducted on a more elaborate scale than had been possible at Brick House. Guests came often and were always welcome. The collecting of books became a delightful resource, and so many chests of them found their way down into Staffordshire, that Wedgwood was unable to read more than a small portion. In one of his letters to Bentley he writes cheerfully, "I thank you for the catalogues, but have not had time to read a page. My wife says I must buy no more books till I build another

house, and advises me first to read some of those I have already. What nonsense she sometimes talks."

His life was not free from its griefs, like that of any other human being. There was illness, one daughter in some way alienated his affection, some of his children and closest friends died, and he saw riot and disorder among his workmen. The death of Mr. Bentley in November, 1780, was an overwhelming loss, and one which left its mark permanently upon him. Eight years later Thomas Wedgwood, his partner in the " Useful Wares," died. But by this time his sons had grown up and been trained in their father's business. In 1790, John, Josiah, Jr., and Thomas were taken into partnership, as well as a nephew, Thomas Byerley, who had been during his younger days much of a trial to Wedgwood, as well as to his widowed mother.

From this time on the reins of management fell slowly from the hands of the master potter, his health failed and he died, January 3rd, 1795, at the age of sixty-five.

During the year 1906, in a storehouse at Etruria, the factory built by Wedgwood in 1769, were discovered crates covered with dust, and fairly rotting away. In them were thousands of pieces of ware, moulds and trial pieces, together with notes on these by Wedgwood himself. It seems difficult to understand why these crates were left there undisturbed for more than a hundred years, " always had been there," probably, and but for a desire for more space in the works, would probably have been left there another century.

While the finished examples among these new-found specimens will no doubt attract most attention, the one who is interested in the methods and skill of the great potter will turn most eagerly to the thousands of trial pieces which fill rows upon rows of shelves. Here you can trace

FIG. 2. CAULIFLOWER TEAPOT.

FIG. 1. GREEN GLAZE IMAGE.

FIG. 4. PINEAPPLE MOULD.

FIG. 3. PINEAPPLE TEAPOT.

the working of an idea from its inception to its perfection. His accompanying notes show how each failure was made to yield its usefulness, and how he followed up each smallest hint they gave till failure was turned into success.

Slips, glazes, bodies, colours and applied clays are each and all set forth, showing how he struggled with difficulties over and over again, a most instructive exhibition of industry, patience, and determination. The fertility of his invention and the variety of his designs are exemplified here, since of "pitcher moulds" alone more than a thousand remain in perfect condition.

The intaglios in basaltes which Wedgwood copied from the antique gems whenever he had an opportunity, were first made in wax by Wedgwood himself. From this wax impression the pitcher mould was taken, the work being done on a massive table which stands in the second floor of the works. This table is formed of a great tree-trunk which is imbedded in the foundations of the works, and which was absolutely free from tremor which might destroy the delicate work. To-day, this tree-trunk is used for the same purpose as it was in the days of the great potter himself, nothing better having been found to take its place.

Hardly one of the wares which made the name of Wedgwood famous is omitted from the list of perfect pieces found, basaltes, cream and ivory-colored ware, lustre, encaustic painted, agate, blue printed ware and finally jasper both dipped and solid. Most interesting of all are the moulds taken by Wedgwood himself of the Barberini vase, but which never were used. Instead wax models of the figures were made by Webber, much larger than those on the vase so as to allow for shrinking. From these figures in wax, plaster casts were made, and from these in turn

were made the moulds which in firing shrank several sizes. From these moulds the figures to go on the vases were made, still several sizes larger than the original, but which on firing, came out the perfect size. Two over-shrinkings had to be calculated for by Webber, but he seems to have been able to do it to the nicety of a hair, and twenty vases came out perfect.

In addition to the many other interesting items in this great "find" were the wax models of the famous chessmen made by Flaxman. These, however, are too much damaged to be of any use, but think of their surviving so long!

These recently discovered records and specimens prove conclusively that to Wedgwood must be yielded the credit of making more improvements and innovations in his art than any other one man. He took the common products of the time and perfected them. The coarse and clumsy shapes under his skilful fingers grew into things of beauty, and the table furniture of the whole world was made more attractive and sanitary, and low enough in price to be within the reach of all.

His "Ornamentals" speak for themselves, particularly those splendid examples in jasper and basaltes, which were the highest product of his skill. In the following pages his work will be considered in chronological order, and the labour of his own hands provides the best memorial which can be built to the "Prince of Potters."

# LIST OF MATERIALS INVENTED OR PERFECTED BY WEDGWOOD

In arranging this list a chronological order has been followed as nearly as possible, and the dates given when the body was perfected and ready to be put on the market. Some of the bodies were made for a short time only and then discarded, others were made in varying quantities during the whole of his career.

GREEN WARE. 1752. 1795.
MOTTLED AND AGATE WARE. 1752.
IMITATIONS OF DELFT WARE. 1758.
WHITE STONEWARE. 1759.
CREAM-COLOURED WARE, 1759. 1795.
BASALTES. 1762. 1795.
CRYSTALLINE PEBBLED, 1763.
BRONZE ETRUSCAN. 1768.
FINE WHITE WARE. 1773. 1775.
JASPER. 1775. 1795.
ROSSO-ANTICO. 1776.
PEARL WHITE WARE. LUSTRE. 1776. 1779.
CANE-COLOURED WARE. 1780. 1795.

## USEFUL AND ORNAMENTAL WARES

WHEN the partnership between Wedgwood and Bentley was agreed upon, the products of the works were divided into two classes, the "Useful" and the "Ornamental." The former class was to be under the charge of Thomas Wedgwood as manager and partner, and in the profits of this class Mr. Bentley had no share. The second class was to be made by Wedgwood and Bentley, and in the profits of these Thomas Wedgwood did not participate.

At first the division seemed very clear, but after the Useful Wares began to be made in the same choice materials as the Ornamentals, the demarkation became less easy to draw. A letter from Wedgwood to Bentley on this subject is quoted here, as it explains very plainly to Mr. Bentley, who seems to have been a little put out, exactly how the great potter felt in the matter.

"With respect to the difference between Useful Ware and Ornamental, I do not find any inclination in myself to be overnice in drawing the line. You know I never had any idea that Ornamental ware shod. not be of 'some use.' You knew this from all we had done hitherto, from the many conversations we have had upon the subject, and from the list we wrote in your commonplace book of the uses to which ornamental vases might be put; I cod. have wished therefore that you had not repeated this idea so often, and asked me if my partnership with T. W. wod. exclude our making 'Stella's' ewers. Tell me, my dear friend, did you ask me this question for information,

or were you really as angry with me, as the question accompanied with any other idea would import. I hope you were not, for I shod. be very unhappy to think you wod. be angry with me lightly, or that I had given you any just occasion for the warmth some parts of your letter seem to express. I say seem, for I hope I am mistaken, and shall rest in that hope till I have the pleasure of hearing from you again. But as this question has put me upon thinking a little more upon the subject, and the situation I am or may be in, betwixt two Partnerships, it may not be amiss to enter a little deeper into it, and attempt something like a line in Theorie, though I hope we shall none of us be too rigid in our adherence to it, in practice. And first negatively; I do not think that fineness, or richness, or price, or colour, or enamelling, or bronzing, or gilding, can be a criterion for our purpose, for though we make a Table or desert service ever so fine, rich, or expensive, though they are every piece rich enough to adorn a Cabinet, they are in my opinion, Useful ware still, and I think the same may be said of a Teapot or a Chamberpot. Suppose for instance, that I should make pebble desert ware, and should vein or edge it with gold burnt in. This would be as rich as the vases, but must, I apprehend be class'd as Useful ware still; and on the other hand, though we make a flowerpot, a Vase, Candlestick, etc., ever so plain, it is still in the class of Ornamental Ware, and clearly within the partnership of W. and B. only, and I should think I did wrong in making them at Burslem on any occasion without first asking your consent.

"If degrees of richness or elegance of form were to constitute the difference in question, and consequently the making of it be transferred from Burslem to Etruria upon its improvement beyond such a pitch, this wod. not only lay a

foundation for frequent disputes, but must have the same effect upon my useful works, as the King of France's Edict has upon the potteries of France, to prevent their rivalling his works at Seve, for T. W. might with reason say I have such or such an improvement to introduce into the desert or Tea, but I shall then lose the Article, or if I improve such a single article further it is gone! This is no forced or unnatural supposition, but is what must result from such a principle being admitted, and as there seems to me to be a distinct criterion to distinguish between Useful ware and Ornaments, and which is clear of these or any other material objections, I cannot hesitate in rejecting the former. May not useful ware be comprehended under this simple definition, of such vessels as are made use of at meals? This appears to me to be the most simple and natural line, and though it does not take in Wash-hand basons and bottles, or Ewers, chamberpots, and a few such articles, they are of small consequence, and speak plain enough for themselves; nor wod. this exclude any superb vessels for sideboards, or vases for desert if they could be introduced, as these would be for show rather than use." This was written in September, 1770.

When, in 1773, after the firm of Wedgwood and Bentley had been in partnership four years, it was found necessary to issue a catalogue, the Ornamental Wares were divided into twenty classes.

"*One.* Intaglios and Medallions or Cameos, accurately taken from antique gems and from the finest models that can be procured from modern artists. In 1787 there were 1032 designs of these objects.

"*Two.* Bas-reliefs, Medallions and tablets, etc. Of these there were 300 designs.

"*Three.* Medallions, etc., of Kings, Queens and Illustrious persons of Asia, Egypt and Greece. In 1787 there were over a hundred of these.

"*Four.* A set of sixty medals, from Dassier, illustrating ancient Roman history, from the founding of the city to the end of the Consular government, including the age of Augustus.

"*Five.* Heads of Illustrious Romans. Forty of these were produced.

"*Six.* The twelve Cæsars, made in four sizes, and their Empresses, which were made in one size only.

"*Seven.* Fifty-two medallions showing Emperors from Nerva to Constantine the Great.

"*Eight.* Heads of the Popes, 253 medallions.

"*Nine.* A series of 102 heads of Kings and Queens of England and France, sold only in sets.

"*Ten.* Heads of Illustrious Moderns. In 1787 there were 230 heads made both in jasper and basaltes, in several sizes, chiefly in one colour, sold at 1s. each.

"*Eleven.* This was a most important class, headed by Wedgwood 'busts, small statues, boys and animals.' It included many busts of distinguished persons which have now become very rare and are much in demand. The material most often used was basaltes, and there were included in it such persons as Marcus Aurelius, Lord Chatham, Zeno, Marcus Brutus, Homer, Pindar, John De Witt, etc., some of the busts reaching a size of twenty-five inches while others varied from four to eighteen inches. Eighty busts in all were produced and there were forty statues of animals, etc., also in basaltes.

"*Twelve.* Lamps and Candelabra. Made in marbled ware or basaltes as well as jasper; some of them adapted for Argand's patent burner. The prices ranged from 2

shillings to 5 guineas. Not many were made and they are rare.

"*Thirteen.* Tea and coffee services, including chocolate pots, sugar dishes, cream ewers, cabinet cups and saucers, etc., made in bamboo, basaltes, plain and enriched with Grecian and Etruscan ornaments. Likewise in jasper of two colours 'polished within like the natural stone.'

"*Fourteen.* Flower and root-pots.

"*Fifteen.* Ornamental vases of antique form in terra-cotta.

"*Sixteen.* Antique vases of black porcelain or artificial basaltes, highly finished with bas-reliefs. Sizes from 3 inches to 2 feet. They came in sets or singly, and many of these vases were used as mortuary urns.

"*Seventeen.* Vases, tablets, etc., with encaustic paintings. The tablets were made of varying sizes, small enough for a lady's ring or large enough to set in furniture or a mantelpiece.

"*Eighteen.* To this class belonged the magnificent vases, tripods, and other objects in jasper with coloured grounds and white reliefs.

"*Nineteen.* Inkstands, paint-chests, eye-cups, mortars and chemical vessels.

"*Twenty.* Thermometers for measuring strong fire or the degree of heat above ignition."

These articles were all marked Wedgwood and Bentley, till after 1780, then the mark was Wedgwood.

The first edition of the catalogue was a small pamphlet, published 1773. The second edition, published 1774, was much more imposing; when this was later translated into French, it was called the third edition. Fourth edition, 1777, fifth, 1779, sixth in French the same year, and the

sixth English was brought out in 1787. This was issued in French in 1788. Besides the French editions of these catalogues there were also Dutch and German ones. Since the death of Wedgwood there have been two English reprints of these catalogues, one in 1817 and the other in 1873.

# GREEN-GLAZED WARE

1752-1795

GREEN ware, that is, a body covered with a green glaze, had long been made in England. Indeed, the process had come down from the Roman potters, but with the decline of tile-making the secret had been lost.

Whieldon and some of the other Burslem potters had taken up the manufacture of the green ware again, but their method of obtaining the colour was to stain the body with oxide of copper and then apply a glaze made of lead, water and flint.

To Wedgwood is ascribed the "invention" of the green glaze which through his experimenting finally became so successful. Miss Meteyard gives the formula for Wedgwood's green glaze as follows:

"Flint glass, 6.
Red lead, 2. } Vitrified.
White enamel, 4.

Calcined copper, $\frac{1}{12}$. This will be a blue green and will require a good deal of yellow ground with it to make it grass green."

The colour of this glaze as perfected by Wedgwood is extremely brilliant and beautiful, and marks the great advance in the matter of glaze which Wedgwood made even so early in his career. He appreciated far more keenly than many of his contemporaries the advantage of preparing his materials with the greatest care and trusting less to

chance than was common in the Potteries. Under his supervision the wares put out from the Whieldon works became much more popular than before, and articles which hitherto had never been attempted were successfully made and put on the market.

While Whieldon himself seems to have had small initiative and inventive power, he had the sagacity to procure for his works the best assistance possible. Josiah Spode the elder, William Greatbach, Garner and Barker were his apprentices at various times; Aaron Wood modelled for him, and Wedgwood made moulds for him as well as improved many processes.

The little "image toy" in green is a very early piece, Figure 1, and most brilliant in colour and glaze. Few of these figures come into the hands of collectors now, but the beautiful green plates and trays are occasionally to be met with. One exceedingly choice example of a cauliflower compotier was obtained not long ago by a china fancier at an auction sale which took place at a small house in Rochester, New York. A woman bought it before our collector arrived and he saw her showing it with considerable dissatisfaction to a friend. He told her that he would give her a new white china dish in exchange. She was more than satisfied, chose a dish which cost forty cents, and our collector bore his treasure homeward, pleased with his luck.

Some of the trays have finely modelled wreaths of fruit or flowers, grapes and strawberries being especial favourites. Teacaddies also are occasionally to be met with, particularly in the cauliflower pattern, and are most ornamental.

Wedgwood continued making this ware after he started in business for himself, but after he became fully employed in making those wares in which finer effects were to be

obtained, he disposed of the green ware he had on hand. It was, however, continually made in small quantities at Burslem. Wedgwood's taste for copying natural forms in pottery found ample expression in this beautiful glaze, and it is wonderful to see the variety of charming "pickle leaves," as they were called, which came from his hands. Grape, maple and fern leaves as well as cabbage leaves were used, and if it were possible to obtain a collection of these green leaves alone, it would be seen that each specimen was worthy special attention. A number of them are packed away in the storerooms of the Boston Museum of Fine Arts, waiting for room in the new buildings in which they can be displayed.

About ten years after the ware first came into favour, it began to decline in popularity, and to stimulate interest in it, Wedgwood had it decorated with gilt sprigs. In August, 1766, Wedgwood writes to Bentley about it as follows: "Pray sell the Green and Gold for Pensacola, the new discover'd Islands, or where you can, for I will never take it again, so make your best of it. I am quite clearing my Warehs. of colour'd ware, and am heartily sick of the commodity and have been so long, but durst not venture to quit it till I had got something better in hand, which thanks to my fair customers I now have and intend to make the most of it. Green desert ware is often wanted in reality for the West India Islands. I have a few crates on hand, some gilt, some plain, ergo, shod. be glad to part with them on very moderate terms, for the reason assigned above I wod. sell them at 20 p. ct. less than I ever sold any before."

This green glaze was applied to the cauliflower, see Figure 2, pine-apple, see Figure 3, and Figure 4, and melon ware which has so long been assigned to Whieldon. In

1906 in the crates before mentioned as being found at Etruria, were specimens of teapots, pitchers, etc., and their moulds, proving conclusively that Wedgwood made them. Very charming they are too, the contrast between the green of the leaves and the yellow top being particularly fresh and pleasing. Owing to the high price of tea these pots were made usually in small sizes, the two shown being four and a half inches high, while some ran even smaller.

Quantities of these pots were sent to America in the crates of "Assort'd Wares" which were so popular, or by "the chest, newest fashion," as was advertised by James McEvers in 1757. "Colly flower tea and coffee pots" are advertised in 1765, and in many of these advertisements "Wedgwood's wares" are specified. Besides what was sold by the regular merchants at their shops, much stuff of all kinds was sold direct from the ships. Friday, Nov. 7th, 1783, there was this advertisement in the *New York Morning Post:* "Just arrived in the Iris from London, and to be sold low By Robert Loosely, In Water Street between the Coffee House and Old Slip, A Great variety of Goods, Amongst which are a few Books, Gold Rings, Lockets and Pins, Very fine and fresh French and English hard and soft Pomatums, Fine plated and high finished steel spurs, a parcel of very neat Wedgwood, Ink stands, Cream ware, etc."

Indeed particularly in the old newspapers of New England there was hardly an issue after 1770 which did not contain an advertisement of china wares. In addition to the ship sales and the merchants, there was scarcely a "dame" who had a little shop but who imported her crate of china; the chemists followed suit, so did the tobacconists, the dealers in pewter, and apparently everybody else who could obtain it.

In the *Connecticut Courant* for September, 1773,

is this advertisement from the "Staffordshire and Liverpool Warehouse," Boston, Mass.:

"A fine sortment of Crockery Ware, consisting of almost every kind of China, Glass and Delph; Cream-colour, white, blue and white, black, brown, agot, tortoise, melon, pineapple fruit pattern, enamel'd and many other kinds of Stoneware."

These teapots of Wedgwood's had more excellencies than those of form and colour. The noses were so well placed that they poured without spilling the liquid, the handles were comfortable to grasp and the lids stayed on. In fact they were only another exemplification of his determination that whatever he made should be the best of its kind, and entirely suitable for the purpose for which it was intended.

# MOTTLED, MARBLED, OR AGATE WARE

1752

IN the close quarters of "The Potteries," where trade secrets became common property over night, it was not to be wondered at that all pot-works turned out similar wares. The oldest potters, Warburtons, Turners, Mayers and the elder Wedgwoods, all made mottled or marbled ware of two or three coloured clays, sometimes applying the colour in slip form, the colours being drawn together by the use of a comb, as the painter nowadays produces artificial graining in wood.

These mottled and agate wares were so improved by Thomas Whieldon, who potted between 1740-1780, that they are commonly called "Whieldon Ware" no matter by whom produced. Working under so skilful and broad-minded a potter as Whieldon, Wedgwood sought in every way to improve the wares which were in hand, and these crude and primitive mottled articles bloomed into new beauty.

The old method of "combing" several coloured slips together was replaced by the use of coloured clays being worked together, thin cakes or "bats" being beaten together so that they would stick, strips being cut from the mass, which, when formed into articles by being thrown or pressed, exhibited marvellous streakings and veinings in different colourings. Wares produced in this way were

known as "solid agate," and its method of production, that is, whether thrown or pressed in a mould can always be told, in the latter case by the seam which remains between the two halves of the mould.

Tea sets, flower pots, vases, bowls, jars open and covered, plates, trays and baskets were all made in this early marbled ware, which is quite distinct from the "pebbled ware" of much greater beauty, which is considered later.

The mottled ware was sometimes made on a cream-coloured body by the use of manganese, oxide of iron, oxide of copper and oxide of cobalt dissolved by the lead glaze and floating into one another. This mottled ware was often extremely beautiful when a skilful hand blended the colours, and when the object was enriched with raised design or punched work, with splashes of zaffres laid in, or touches of emerald green. The soft tones of browns in the wares which seem to float on a ground of saffron are most pleasing and restful to the eye, and no collection of early English wares is complete without one. I have mentioned before, in "The Old China Book," a piece of great beauty, a covered jar, which is in the Antiquarian Society Rooms at Concord, Massachusetts.

Wedgwood, after he went in business for himself, painted with liquid clays his cream-coloured ware, old stock or seconds, in mottled effects, keeping his wares constantly moving, like the practical business man that he was.

He writes to Bentley in November, 1769: "I have reserved my house at Burslem for Mr. Rhodes, (a skilful painter and enameller) and his men, it is quite ready for him and when he comes you shall have Mr. Bakewell; but we must have some one here to vein and finish the vases and if Bakewell goes before Mr. Rhodes comes the business must stand still the while."

When this mottled, marbled or agate decoration was applied to the cream-coloured ware it was known as "surface agate" to distinguish it from the "solid agate" where the colour went through the whole body. In Figure 5 is given an example of surface agate, from the Museum at Burslem, and though on this piece the wavings are large and wide apart they are often found on smaller pieces, or on plates and dishes, with small mottlings and veinings, much like the markings in tortoise shell, which name was also sometimes applied to this ware.

# CREAM-COLOURED WARE

## "QUEEN'S WARE"

### 1759-1795

IN Shaw's "History of the Staffordshire Potteries," published in 1829, he says: "About 1725 Mr. Thomas Astbury, a son of the person already mentioned (John Astbury), commenced business at Lane Delph, first using a different kind of marl with the flint, which so varied the tint of this improved pottery, that he named it cream-coloured stoneware; and this was further improved by using only the whitest native clay and flint ground at Mothersall mill."

Various Staffordshire potters made this ware, using a lead glaze and only one firing. Enoch Booth of Tunstall in 1750 was the first potter to fire the body to a biscuit state, and then apply a liquid glaze composed of calcined flint and calcined lead ore ground in water to a perfect smoothness.

Cream-coloured ware was made in this way for about nine years, before Wedgwood began to experiment with both body and glaze. He was so successful that in 1763 Queen Charlotte ordered from him a table service, and in compliment to her he named the ware "Queen's Ware," and was made "Potter to the Queen" and supplied several services to the royal family.

The use of Greatbach's glaze, which was similar to that in use in the great English china potteries, and the use of the

FIG. 5. "SURFACE AGATE" FLOWER POT.

FIG. 6. RUSSIAN SERVICE.

FIG. 7. COVERED DISH, CREAM-COLOURED WARE.

finer clays of Devon and Dorset in addition to the calcined flint, gave an increased whiteness to the ware and made it less liable to crack and flake off.

It was decorated in enamel colours—Wedgwood sent his pieces to Mrs. Warburton of Hot Lane for this decoration at first,—then printing was applied by Sadler and Green at Liverpool, and finally when the material and shapes were as perfect as Wedgwood could make them, he had them decorated under his own supervision.

When it became evident what important materials china stone and china clay were in the making of cream-coloured ware, and what a blow would be given to the industry by the extension of Cookworthy's patent to Champion, it was no wonder that the Staffordshire potters rose up in a body to protest against its extension. The petition they presented was so far successful that it granted to Champion the sole right to use Cornwall clay in "transparent" ware only, leaving open to the pottery trade its use in opaque ware of every kind. It hampered Wedgwood from ever making porcelain.

In 1767 Wedgwood writes: "The demand for the Cream-colour, alias Queen's Ware, alias Ivory still increases. It is really amazing how rapidly the use has spread allmost over the whole globe and how universally it is liked."

In fact in this year it was to be found on sale in Russia, France, Germany, Spain, America, East and West Indies, the Baltic ports and Holland.

The most celebrated set he ever made in cream-coloured ware was the one which filled an order from Queen Catherine of Russia. It is not nearly as artistic as many of his simpler productions, since the presence of a green frog on every piece is a positive defect. The set was to be used at

"La Grenouillière" at Tzarsko-selo near St. Petersburg. It was commenced in April, 1773, and contained 952 pieces. The cost of the plain ware for the dinner service was £36 6s. and for the dessert service £15 2s. 4d. The decorative work cost £2290 12s. 4d. and the amount paid out for prints, engravings, books and having the views made cost £2410 more. The green frogs were painted by one man, Nathaniel Cooper, at 2½ pence and 3 pence each, and there are entered on the bill 1244 of them, so there must have been two on some pieces. The scenes depicted were the famous mansions of England; the amount of work was stupendous and the price received from Catherine, £3000, quite inadequate, save that it was a magnificent advertisement and spread the fame of Wedgwood far and wide.

In June, 1774, the set was on exhibition at the London showrooms, and was open to the public for two months. Mrs. Delany, a fashionable dame, went with the rest of the world to see it, and has recorded her impression as follows: "I am just returned from viewing the Wedgwood Ware that is to be sent to the Empress of Russia. It consists of many pieces, I believe as there are days in the year. They are displayed at a house in Greek street, 'Soho,' called 'Portland House.' There are three rooms below and two above filled with it, laid out on tables, everything that can be wanted to serve a dinner; the ground, the common ware pale brimstone, the drawings in purple, the borders a wreath of leaves, the middle of each particular piece a view of all the places in the King's dominions neatly executed. I suppose it will come to a princely price, it is well for the manufacturer, which I am glad of, as his ingenuity and industry deserve encouragement." Some of the plates in the dessert service are shown in Figure 6.

Wedgwood's efforts to improve everything that he set

his hand to never slackened, and his desire to get some material by which he could make better ware induced him in 1775 in company with Turner of Lane End and one or two others, to take a journey through Cornwall in search of clays. They became lessees of some mines near St. Stephens, and a man named Griffiths who had been Wedgwood's agent in South Carolina remained as manager.

The shades of cream-coloured ware vary from a pale cream through all the intermediate shades to saffron, influenced by the qualities of the clay, the differences in degree of heat in firing and the many uncertainties which the potter has to contend with. Wedgwood says (1768): "With respect to the colour of my ware, I endeavour to make it as pale as possible to continue in cream-colour, and find my customers in general, though not every individual of them, think the alteration I have made in that respect a great improvement, but it is impossible that any one colour, even though it were come down from Heaven, shod. please every taste, and I cannot regularly make two cream-colours, a deep and a light shade, without having two works for that purpose. Nor have I any clay to make with certainty a very light colour for Teaware."

Miss Meteyard gives a list of the pieces comprising a service of Queen's Ware of "middling size," such as were sent all over the world by Wedgwood.

"Two Oval dishes, 19 in.
Two ditto dishes, 17 in.
Two Round dishes, 17 in.
Two Round dishes, 15 in.
Four Oval dishes, 13 in.
Four Oval dishes, 11 in.
Four Oval dishes, 11 in.

Four Oval dishes, 11 in.
Four Round.
Two Terrines for Soup.
Two Sauce Terrines.
Four Sauce Terrines.
Two Salad Dishes.
Six Salts.
Two Mustard Pots.
Four Pickle Dishes.
Six Dozen Flat Plates.
Two Dozen Soup Plates."

This service, plain, was sold at £3 17s. When decorated the price varied according to the amount of decoration. In 1783 a table and tea-service was printed by Sadler and Green for David Garrick, with an edging and cypher of the letters D. G., the cost of which work was £8 6s. 1½d.

In addition to the pieces composing table and tea-services, there were many miscellaneous articles made. "Fish drainers oval and round. Root dishes with pans to keep them hot, Covered Dishes, see Figure 7, Soup Dishes with covers, Dishes for Water Zootjes (Dutch fish), Herring Dishes single or double, Ice pails, Pickle stands, Leaves and shells of different kinds, Epergnes for the middle of the table, Egg Baskets to keep boiled eggs hot, Egg Cups with or without covers. Oil and Vinegar Stands, Egg Spoons, Table Candlesticks of different patterns from 9-14 in. high, Bread Baskets oval or round, Cheese Toasters with Water Pans, Oval and round Potting Pots, Pudding Cups, shapes for Blanc-mange, Asparagus pans, Monteiths for keeping Glasses cool in water, Curvettes, Cheese Plates, Beer mugs and Jugs with or without covers, Large soup

FIG. 8. CREAM-COLOURED WARE, PAINTED AND PRINTED.

FIG. 9. ORANGE BASKET.

FIG. 10. FLOWER POT.

FIG. 11. CREAM-COLOURED WARE.

Ladles, Fruit Baskets with or without covers. Sweet-meat Baskets, Croquants or Sweet-meat Dishes, Glacieres (for Ice-Cream), Ice-cream Cups and covers, Ice-cream, bowls, Strawberry Dishes and Stands, Custard cups, Tartlets, Dessert Spoons, Water Plates with covers to keep toast & butter warm, Gondolas for Dry toast, Butter tubs & stands, wash hand basons & ewers, Shaving Basons, Punch bowls, Spitting pots, Sauce Pans for cooking, Night Lamps to keep any liquid warm all night, & Table & toilet candle-sticks with extinguishers."

Even this long list does not cover all the articles made, for Wedgwood was constantly adding new articles of use to those already made. His coffee, tea and chocolate services with kettles and lamps were of great beauty, and quite recently I saw a tall vessel for keeping liquid warm with a place below for a small lamp. There was no coloured decoration, but the top was ornamented with a charming design in punched work, in which Wedgwood particularly excelled, inventing many small tools so as to vary the patterns. Many very choice dessert services have this punched work on the rims, and he used it on teapots with good effect. " Pierced & gilt " are terms seen on many lists of his wares. On the printed ware, he not only supplied the design but saw to it that they were varied. Each dozen plates of dinner sets had different central ornament; each dish, tureen, and centre-piece was also different.

All nature yielded patterns for his guidance. Flowers, birds, see Figure 8, insects, sea-weeds and shells were all utilised. Coats of arms and crests were either painted or printed, and the choicest sets had enamelled borders.

From 1769 the demand for this cream-coloured ware constantly increased, and in 1774 Miss Meteyard gives as the most popular border designs:

"Printed bird pattern,
Oat border,
Arrow pattern.
Green flowers.
Green husks.
Strawberry leaf.
Black flowers.
Blue shell edge.
Green shell edge.
Ivy border with springs.
Purple arrow heads.
Purple antique.
Etruscan red and black borders.
Etruscan green and black.
Marine pattern, purple edge.
Calico pattern and springs.
Green double lines.
Brown double lines.
Laurel border.
Green feather edge and flower.
Green oat leaf.
Blue lines.
Brown antique border.
Red border.
Greek border.
Shaded figures purple grounds.
Queens pattern, red birds.
Black pencilled.
Enamelled shagreen."

When the demand for these services grew to such large proportions, Wedgwood had borders enamelled at his own works for this purpose at Chelsea, 1774, and finally, by 1784, did much of his own printed ware too, while Green

continued to print the old standard patterns. The year before the death of Thomas Wedgwood at Burslem, 1787, the number of border patterns had increased. There were, in addition to those already given:

"Honeysuckle in several colours.
Red Etruscan.
Black and red spike.
Brown edge inside.
Brown husk.
Blue convolvulus with green leaves.
Deep rose colour, bell drops.
Red and black strawberry leaf with drop.
Double laurel.
Brown Etruscan.
Dotted border.
Green and shaded purple.
Royal pattern pencilled landscapes.
Light green bell drops.
Broad pea-green and mauve."

The enamelled borders were almost infinite in their variety. They were made to order, and crests and coats of arms introduced to suit owners. The ware itself of the "old" period is very beautiful from the perfection of each piece. The plates were absolutely true and symmetrical, his bowls and dishes "nest" with accuracy, and no piece was too simple or too "useful" not to be made as well as possible.

The twigged work was always graceful and beautiful, as the orange basket shown in Figure 9 abundantly testifies, and even milk pans and watering-pots were as carefully studied. The punched "lozenge" work on the flower pot in Figure 10 shows how ornamental so simple a device

may be made when skilfully applied. Figure 11 shows candlesticks and a charming tea-caddy, with a design by Roquet.

Cream-coloured ware was not used only in the "useful" department, but very beautiful vases were formed of it as well. The early specimens are of small size, ribbed or fluted, the later ones showing choice ornament in the way of floral festoons, handles and drapery. The patterns were part printed, part painted, sometimes touched up with gold, occasionally finished with punched or pierced work. The cream ware was the body for the mottled, marbled and "surface agate," and some were made, and referred to particularly by Wedgwood, in which the neck and serpent handles were coloured blue, the body of the vase left in its cream tint or enriched with gold.

These cream vases in all their varieties were boldly copied at Leeds, but in an inferior style. The Staffordshire makers imitated anything they could lay their hands on, and with regard to the "blue necked" vases, Wedgwood cautions Bentley to be sure he knows to whom he sells such things, else they will be back at the Potteries by the first carriers' cart.

The cost of many of these cream ware vases was high. "Cream ware vases with serpents, satyr's heads, husk festoons, and black necks, feet and ornaments, £2 2s. each." 1769.

The vases, by wholesale, ranged from one shilling to several pounds, according to their size and decorations. It is rare to come across one now. Bentley never had any share in the profit of even ornamental cream ware, and the demand for it in useful forms was so large, and the exquisite vases made in other materials so popular that the making of cream ware vases gradually ceased.

# BASALTES

## 1762-1795

THE making of "black ware," "Egyptian black clay," or "basaltes," as it is variously called, had long been practised in The Potteries. Indeed, during Roman times and the Middle Ages, it was one of the commonest materials used in pottery. Besides being formed into vessels of one kind or another, it was made into tiles as well.

The method of making it as practised by the Elers Brothers about 1700 was simple enough, as the materials were ironstone and red clay. Miss Meteyard says that from 1710-1715 there were forty-three pot-works at Burslem, and of these, seventeen produced black ware as well as the variously marbled, combed and mottled ones, while the Churchyard Works, carried on by the father of Josiah Wedgwood, produced only mottled and black ware. From time to time others of the Staffordshire potters experimented with it, but it was Wedgwood who finally brought it to its point of perfection. The formula he used contained native clay, ironstone, ochre and oxide of manganese. The quality of this basaltes when fired was extremely hard and fine, susceptible of taking a high polish on a wheel, or of being left with its velvety surface, this latter dull colour being generally preferred.

Wedgwood himself calls it "a fine black porcelain" and "equal in hardness to agate or porphyry." Although this material seems more suitable to articles of ornament, many

pieces of "useful ware" were made in it, see Figure 12. There were also odd tea and coffee pots, eye cups, ink stands of endless patterns, many extremely beautiful lamps, salt cellars, flower pots, trays, and urns.

Many of these were plain, relying on their beauty of form for their success, see Figure 13, while others were decorated with engine-turned patterns, with bas-reliefs, or the two combined. In some cases where the figures were single ones, they made processions about the bodies of tea-pots and vases, their positions being altered so as to make endless varieties.

The handles of the vases exhibited much fertility of invention; there were animals, heads, dolphins, sphinxes, or plain forms of classic shape.

The vases shown in Fig. 14 exhibit the highest class basaltes vases. The mark on these vases is in a raised medallion in circular form; giving both names, and sometimes in addition the word "Etruria." Basaltes also formed the base for the Etruscan ware made in imitation of the ancient Etruscan vases. It was also used for the base of those pieces to which "bronze" was applied.

In the ornamental branch were also busts from four to twenty-five inches in height, statuettes, small groups, sphinxes, tritons, medallions, cameos and vases. Many of the best models obtained by Wedgwood were used for this ware, such as charming little figures by Mrs. Landre, Theodore Parker, Denby, Boot, and William Hackwood, whose presence at Etruria is first spoken of in 1770.

Voyez modelled the earliest bas-reliefs in 1766, and they were used to set in chimney pieces, occasionally by the brothers Adam, the architects, as well as by individual purchasers. He also modelled seals and some of the articles in useful ware.

FIG. 12. BASALTES TEA SERVICE.

FIG. 13. BASALTES VASE.

FIG. 14. BASALTES VASES.

Besides Mrs. Landre, Wedgwood employed many other feminine artists either as modellers, enamellers, or designers. Richard Parker modelled figures and animals; P. Stephan also modelled animals, not entirely to Wedgwood's satisfaction. There were Hoskins and Grant, who made moulds; Lady Templetown made charming sketches of children, while Webber modelled such dainty subjects as "Cupid, a model," "Hebe," "Cupid drawing his dart," "Triumph of Mars," etc., besides many articles like cups and vases. In 1787 he went to Rome under Wedgwood's employment, where he made models and drawings, and after his return continued at Etruria till Wedgwood's death. He was a valuable assistant when the Barberini vase was being copied, and gave much assistance till the copies were successfully made.

Lochee modelled small articles, and assisted by a man named Peart copied many antique gems. Wyatt the artist and Westmacott also did some work for Wedgwood, and there was also Devaere, who succeeded Webber at the Ornamental works, and who, on his return from Italy, where he had followed Flaxman, Anglicised his name to John De Vere. There was also John Bacon, John Coward, Edward Watson, who modelled the first ink-stand used, Isaac Gosset, Thomas Astle, James Tassie, who for many years did much work for Mr. Wedgwood, Pingo and Pacetti, Italians, the latter of whom modelled "Birth of Achilles," "Priam begging from Achilles the body of Hector," and numerous other subjects both original and copied. There was also Angelo Dalmazzoni, who from 1787 till Wedgwood's death, in 1795, copied from the antique and originated many bas-reliefs and cameos. Dalmazzoni also employed two cameo cutters, Fratoddi and Mangiarotti, who copied the finest antiques, and made models for Wedgwood's

use of quantities of very choice ones. Other artists who worked for Etruria under Dalmazzoni's direction were Manzolini, Cades and Angelini. Nearly every ship from Leghorn carried boxes of cameos, prints and moulds to Wedgwood, who copied in his choicest materials those beautiful figures and cameos.

The foremost artist employed by Wedgwood, the one to whom he was indebted for many of his choicest designs, was John Flaxman. It was through Mr. Bentley that he was procured as a modeller, and in January, 1775, he began to work. His first bill included work done in March and April, 1775, and mentions models for vases, bas-reliefs and medals. In the summer more work was sent him, making portraits, and till 1779 he was busy modelling the heads of illustrious Greeks, busts, many bas-reliefs, such as the "Dancing Hours," "Muses with Apollo," "Silenus and Boys," "Bacchanals," "Fauns," "Sacrifice to Pan," and the "Marriage of Cupid and Psyche," one of his most charming designs. He was particularly felicitous in his delineations of childhood, and his cupids, children playing with animals, etc., were most popular, and made beautiful many pieces of "useful ware," as well as being applied to the choicer "ornaments."

It is not possible here to go into a detailed account of John Flaxman's career. Sufficiently well known is his trip to Rome in 1787, for which Josiah Wedgwood advanced the money. Many and beautiful were the designs and models he sent home to Etruria, not his work alone, but work done by others under his direction. He completed several commissions of his own for sculptures during his seven years' residence in Rome, and returned to England but one year before the death of his generous patron.

It was to the basaltes vases that the charming design of

the "Dancing Hours" by Flaxman was first applied, and achieved great popularity. Wedgwood himself says of these basaltes vases in his catalogue for 1779: "There are a great variety of forms, chiefly Grecian or Etruscan; the sizes from three or four inches high to more than two feet. The prices from seven shillings and sixpence a piece to three or four guineas, excluding the very large ones, and those pieces which consist of many parts, and are very highly finished. The sets of five pieces for chimney-pieces, sell from about two guineas to six or seven guineas a set. From all the specimens we have seen, and the observations of others, we have reason to conclude that there are not any vases of porcelain, marble or bronze, either ancient or modern, so highly finished and sharp in their ornaments as these black vases; and on this account, together with the precision of their outlines, and the simplicity of their antique forms, they have had the honour of being highly and frequently recommended by many of the connoisseurs in Europe; and of being placed amongst the finest productions of the age, in the palaces and cabinets of several princes."

Portrait medallions in black basaltes, while not as popular as those in jasper, were much in demand by the "nobility and gentry." A set of portraits known as "Illustrious Moderns" were made in basaltes as well as in a creamy white biscuit, but after the discovery of jasper and its application to this use about 1777, this material was the most used. A basaltes portrait of Josiah Wedgwood, modelled by William Hackwood and signed W. H., is given in Figure 15.

A pair of black basaltes vases decorated with the reliefs of the "Dancing Hours" by Flaxman brought at the Wills sale $370. They were unusually small, 7½ inches high, and marked. A pair 11½ inches high with handles of

masks and serpents, date 1790, brought $260. A single vase, basaltes, 1775, 11 inches high, with medallion (Three Graces), by Flaxman, $50.

Plinths, or the bases on which vases of other materials were mounted, were often made of basaltes, frequently very highly polished. Impressions from cameos were also made in this black ware, to be used either for rings, seals, bracelets or lockets, and proved exceedingly durable. They varied in size from ¼ of an inch to 2 inches, and may occasionally be found as large as 2½ inches, but these were for cabinet use. Both the medallions and intaglios in basaltes were much pirated, but the excellence of Wedgwood's pieces, the perfection of the field on which the raised portion of the medallion is placed, the finish of this latter, the careful undercutting, are unmistakable.

In the last edition of the catalogue, 1787, Wedgwood writes about them as follows: "The intaglios, as now improved, take a good polish; and when polished have exactly the effect of fine black basaltes or jasper. Another method has been discovered of adding very considerably to their beauty, by making the intaglio part black, and the flat surface blue and highly polished, by which means they are made to imitate the black and blue onyx, (or niccolo) with great exactness, and become equally ornamental for rings as for seals. They are now made and polished, in imitation of various coloured agates and other stones and in cyphers, with the letters of one colour and the ground of another. The correct sharpness and superior hardness of these intaglios have now been sufficiently ascertained by experience."

When the intaglios and cameos left the works, they were carefully wrapped in papers which had the name of the subject and catalogue number printed on it. Impressed on

FIG. 15. JOSIAH WEDGWOOD.

FIG. 16A. A VESTAL.

FIG. 16B. GEORGE WHITFIELD.

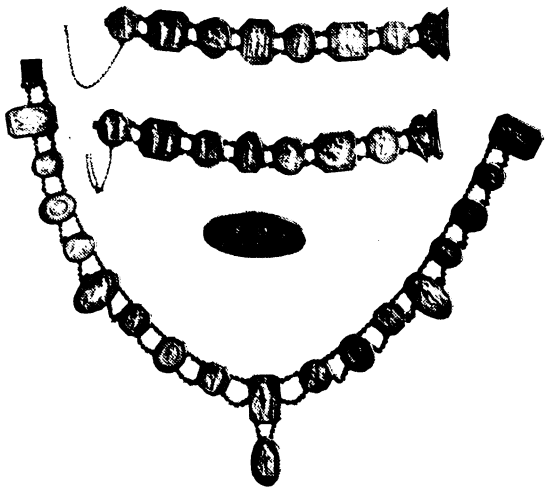

FIG. 17. CAMEOS MOUNTED IN GOLD.

some of the pieces is the catalogue number, which in such cases can be identified, and on the larger ones may sometimes be found the letters, W. & B. A beautiful example "A Vestal" 15⅛ in. high is given in Figure 16.

By far the greater number of busts made by Wedgwood were in basaltes, but there were occasional ones in cane-colour, in red ware and in white terra-cotta.

Not only were they made in plain black basaltes, but also in "bronzed ware," which was the basaltes covered with a bronzed powder and fired. Few of these bronzed were made since the plain basaltes was so much more popular.

The first subjects made, a little prior to 1773, were Cicero, Horace, George II. The work of making them, first modelling them, then preparing the moulds took much time, but by 1775, a large number in various sizes, and different representations of the same person, were put on the market.

They never were cheap—in 1775 the wholesale prices of the largest sized busts being, Homer, £3 3s.; Cicero, £2 2s.; Venus de Medici, £2 2s.; etc.

In 1866, at Christie's one of these large busts sold for £17 17s., and they have grown very difficult to find. There were a number of them at the sale of the Wills collection in 1908; one of Cicero, modelled by Bacon, 10 inches high, date 1777, marked Wedgwood & Bentley, with name of subjects in incised letters, brought $80. This bust was one of those originally bronzed, but this had worn off, showing the basaltes. There was one of the "Antinous," modelled by Flaxman, 21 inches high, name of subject and Wedgwood & Bentley incised on back, date 1774. Brought $110.

Another bust, originally bronzed, 10 inches high, "Seneca,"

modelled by Bacon, marked twice, on back and on base, with name of subject incised, date 1777. Brought $42.50. After the death of Bentley these busts were marked "Wedgwood," and occasionally a single letter or figure was added, meaning superior quality. The letter O and figure 3, used together or separately, indicate the best quality and period. They are always found in connection with the name. It should be remembered that when three capital letters are used together, the piece on which they are found is comparatively modern, not going further back than 1845.

Under the head of "basaltes" should also be placed those vases called by Wedgwood "Etruscan and Grecian Painted."

It is in connection with these vases that Wedgwood took out the only patent he ever applied for to protect his inventions. This was in November, 1769. It was not long before imitations of the Grecian vases were on the market, made in clumsy fashion by Neale and Palmer, potters of Hanley. In 1771 a compromise was agreed on, Neale and Palmer were allowed to have a share in the patent, and they made, till 1778, many of these encaustic painted vases.

The first of these vases produced by Wedgwood were crude, but as the methods were perfected, they increased in beauty, and two skilful painters, Rhodes and Crofts, decorated the vases. Later in addition to these two, were Mr. and Mrs. Wilcox, who painted at Etruria and Chelsea. The clever work of the latter in figures was much admired. She died in 1776. There were also Thomas Glover, Christopher Taylor, Simcock, Hutchins, Denby, Browne, Cooper, Bakewell, George Barrett, L. F. Roubiliac, Le Brun, Aaron Steel and Ralph Unwin.

To Steel was assigned the work of painting the drapery,

etc., on the choicest encaustic vases, and from 1784, when he first signed an agreement with Wedgwood, till almost a quarter of a century later, he still worked for the firm. The decorating shops were in London and Chelsea, and although the first vases were made as early as 1768, the best period was embraced between the years 1777-1795.

The expense of producing these vases was great, but after a time the design was printed on, and filled in by hand. There was great demand for these vases, and from persons able to pay the highest price, so eventually there were three styles, those entirely hand painted, running from fifteen guineas up; those partly printed then filled in by hand, and those entirely printed. These latter were small, and not by any means high class, but there was, nevertheless, a demand for them wherever the more costly ones went. The subjects employed on these vases were taken from antique bas-reliefs, paintings and gems. They were sold singly, in pairs, sets of three and five for mantel shelves, and sometimes even in sets of seven. There were also encaustic tablets for chimney pieces and wall decoration, with the same subjects as the vases. They do not seem to have been made in very large quantities, however.

At the Russian court, in Italy, the home of art, and in Holland too, these splendid examples of encaustic paintings found homes. They could not be too long or too costly; even one vase seven feet high, which was a show-room ornament in Greek Street, found a purchaser in a German prince.

Nor can the American colonies be left out. They were appreciative buyers of Wedgwood's choicest wares. One of these encaustic vases which was bought at the sale of Mr. Aspinwall's collection in New York, has weathered many a housemaid's duster, and is now passing a revered old age,

in a sheltered cabinet. At one time it was thought to be broken, but on examination it was found that the iron screw which held the foot to the body of the vase, had rusted out, a sure sign of its age. Indeed these iron screws are one of the indications of the "Old Wedgwood" period, though sometimes, as in this case, they have had to be replaced.

While basaltes was the body used for the encaustic vases, it was occasionally chemically treated so that it took on a brownish or bluish cast.

As in the basaltes vases themselves, when in the encaustic vases the ground was left black, it might be shining or a dead black.

# BUSTS IN BASALTES

## 25 INCHES HIGH

M. AURELIUS ANTONINUS
LORD CHATHAM
ZENO
PLATO
EPICURUS
JUNIUS BRUTUS
MARCUS BRUTUS
PINDAR
HOMER
CORNELIUS DE WITT
JOHN DE WITT

## 22 INCHES HIGH

ANTINOUS
AUGUSTUS
ANTONINUS PIUS
INIGO JONES
PALLADIO
DEMOSTHENES
MINERVA

## 20 INCHES HIGH

CATO
FAUSTINA
ROUSSEAU
CICERO
SOCRATES
DR. SWIFT
HORACE
GROTIUS
SENECA
VOLTAIRE

## 18 INCHES HIGH

LORD BACON
JOHNSON
RALEIGH
NEWTON
VENUS DE MEDICI
BOYLE

# WEDGWOOD AND HIS IMITATORS

## 16½ INCHES HIGH

YOUNG GERMANICUS
YOUNG MARCUS AURELIUS
AGRIPPINA
DR. FOTHERGILL

## 15 INCHES HIGH

HOMER
DEMOCRITUS
HIPPOCRATES
GALEN
ARISTOTLE
CICERO
VESTAL
ZINGARA
CHAUCER
BEAUMONT
FLETCHER
SHAKESPEARE
MILTON
CONGREVE
PRIOR
SWIFT
POPE
PLATO
SAPPHO
JULIA
SENECA
VIRGIL
ADDISON
DRYDEN
HORACE
JONSON
SPENSER
MADONNA
LOCKE
NEWTON
BOERHAAVE
MICHAEL DE RUYTER

## 10 TO 11½ INCHES HIGH

CICERO
LOCKE
NEWTON
GEORGE I.
VOLTAIRE

## 7 AND 8 INCHES HIGH

SOCRATES
ARISTOTLE
MARCUS ANTONY
CLEOPATRA (reclining)
NEWTON
LOCKE
PRIOR
CONGREVE

# WEDGWOOD AND HIS IMITATORS

4 TO 4½ INCHES HIGH

HOMER
BACCHUS
ARIADNE
MONTESQUIEU
ROUSSEAU
PINDAR
ARISTOPHANES
VOLTAIRE

# JASPER WARE

## 1775-1795

THE jasper ware as perfected by Wedgwood is considered the most successful of his numerous products. The body is white and resembles terra-cotta in appearance; its ingredients were barytes, barium carbonate, clay and flint. The use of barytes (barium sulphate) gave to the body a texture of great beauty, almost as translucent as porcelain, and capable of being stained with the metallic oxides. The principal colours produced in the jasper were seven in number, the familiar dark blue, a medium blue, two shades of green, lavender or lilac, a fine black more translucent than basaltes, and a splendid yellow. Chocolate brown and a cold shade of grey were also developed, the brown often being used in the shape of small ornaments on fields of another colour.

The perfected jasper was the result of years of careful study, of endless experiments of which careful notes were kept, and of a patience which was almost phenomenal. Mr. Burton in his "English Earthenware and Stoneware" says: "Among the white minerals with which he was experimenting in 1773 were the native spars or earths containing barium. From the lead mines of Derbyshire he obtained both barium sulphate, known as 'heavy spar' or 'cawk,' and barium carbonate. At first he was much puzzled at the different behaviour of these two minerals when they were fired with mixtures of clay and flint; and as he does not seem to have known the simple method of distinguish-

ing between them by the mere action of a drop of acid, it took him considerable time and experiment to discover that barium sulphate or barytes was the mineral which would answer his purposes, while the carbonate could only be used in exceedingly small quantities to increase the fusibility of the mixtures. He appears to have tried these new ingredients with every variety of white-burning clay, such as the plastic tertiary clays of Dorset and Devon, and the white china clay of Cornwall, along with varying proportions of flint and Cornish stone."

By the end of 1776 perfection was attained both in the body and means for firing it, and Wedgwood endeavoured to keep secret the composition of the new body. He writes to Bentley: "You can hardly conceive the difficulty and trouble I have had in mixing two tons of this composition, and leaving everybody as wise as they were."

Miss Meteyard says: "At Etruria Hall, the places are still to be seen in which Wedgwood stored the cawk and other materials, and made his secret mixtures. They are a range of cellars shut off from the rest by thick partition walls and heavy doors. Wedgwood's means of access was a trap-door, and a flight of narrow brick steps leading from a room which was probably his study. The trap-door steps ended in a wide passage, and from this opened a door to the outer air, as also the cellar in which the mixtures were made, the bins or troughs still remaining."

The colouring matter was originally applied to the entire body, but this was found to be very costly, so by 1777 the method of "jasper dip" or staining only the surface was introduced, and at the time of Bentley's death in 1780 was generally used.

The application of figures and ornaments to the coloured grounds was the same which had long been in use in the

Potteries, and was called "sprigging." The moulds were formed in plaster-of-Paris, or were "pitcher moulds," which were made of clay and then fired. Into these moulds were pressed bits of white jasper which were crowded down into every cranny by the potter's thumb. This gave the name of "thumb moulds" to these articles. When the mould was filled all the extra clay was scraped off and a short time was allowed for drying. Then the ornament was taken from the mould, and stuck in place on the object, a little water having been washed over the jasper so that the ornament would adhere to it. Not till the piece had left the lapidary's hands were the vicissitudes to which it was subjected, over, for the ornament might shrink away from the field in firing, the colour might be ruined by gases, the undercutting might not be done with precision, or it might be over done, in which case the body showed through too plainly.

The small cameos were fired once, but all the larger or finer pieces, twice. Wedgwood himself says: "When the workman has finished them they have a long and hazardous fire to pass through, which with the polishing and finishing afterwards, takes near a week, and in this burning they are liable to various and unavoidable accident, in which case we are obliged to make them over again and this doubles the time."

Yet with all these things to guard against, thousands of perfect pieces were produced each year, the trained workers under Wedgwood's superintendence working with marvellous exactitude. There seems to have been no article which was susceptible of being made in clay, of too dainty or elegant a character for Wedgwood to attempt in his jasper. Exquisite sets mounted in gold like the set of ornaments in Figure 17 were made in quantities, and many small and

FIG. 19. BLACK AND WHITE JASPER VASE.

FIG. 18. CAMEOS.

FIG. 20. BLACK AND WHITE JASPER.

perfect copies of antique gems were set as buckles, buttons or pins, with a brilliant mounting of cut steel, which was even more effective than gold.

The following list from Miss Meteyard's "Handbook" shows to how many purposes the cameos were applied: Rings, chatelaines, chains, scarf pins, hair pins, pins for hats, watches, buckles of all descriptions, bracelets, brooches, watch keys, lockets, coat buttons, opera glasses, smelling bottles, snuff boxes, Etui cases, patch boxes, toilet and work boxes, desks, hangers, swords, daggers, door handles, bell pulls, cloak pins, window shutters, metal vases, metal urns, metal boxes, lamps, coach panels, chests of drawers, chimney pieces, cabinets, chairs, swivels and buffets.

Strings of jasper beads with decoration of stars were much in demand, and were made in all the exquisite shades of jasper. Smelling bottles of many shapes were popular, and sold wholesale from 7s. 6d. to 13s. 6d. each.

A string of the star beads brought at the Wills sale $57.50. The scent bottles have increased a hundred fold in value, a small one, blue and white, with decorations by Flaxman, bringing $18.

The small cameos with coloured grounds for rings or bracelets, were sold in sets of not less than ten for five shillings each. Like the intaglios, the cameos were made in minute sizes, running from one-quarter of an inch to two and a half inches. The average size was one, or one and a half inches.

While the name of "cameos" was not applied to these objects till 1772, so many were made that by 1777 there were 441 subjects, many of them made from moulds supplied by Tassie, or taken from gems lent to Wedgwood, or from moulds made by Flaxman. From 1779 to 1795 was the best period of the cameos. After 1787 every difficulty

in regard to the making of the cameos had been surmounted, and not only were the most minute and exquisite figures, groups, heads and portraits successfully produced, but the smallest and most beautiful borders, like some of those on the cameos shown in Figure 17, applied.

There is great difficulty now in "naming" the various cameos, which might have been averted as far as those which are catalogued go, if the catalogue number had been put on them. Some of them bear the name of the subject, many were made after the last issue of the catalogue, and those that were sold in sets are now in most cases separated. Some examples are shown in Figure 18.

The subjects embraced in the cameos were, "Egyptian Mythology," "Greek and Roman Mythology," "Sacrifices," "Ancient Philosophers, Poets and Orators," "Sovereigns of Macedonia," "Fabulous Age of the Greeks," "War of Troy," "Roman History," "Masks, Chimaeras, etc.," "Illustrious Moderns," and "Miscellaneous."

The jasper vases, classic in shape, enriched with patterns and designs of greatest perfection, are the aim of every collector of "Old Wedgwood." In none of Wedgwood's products is attention to detail so carefully observed, every slightest part of the decoration being admirable, both in design and workmanship. In writing to Sir William Hamilton, long a friend and patron, Wedgwood says in 1786, in reference to the vases, "every ornament and leaf being first made in a separate mould, then laid upon the vase with great care and accuracy, and afterwards wrought over again upon the vase itself by an artist equal to the work, for from the beginning I determined to spare neither time nor expense in modelling and finishing my ornaments."

The vase shown in the Frontispiece was made by Wedgwood in 1786 for the British Museum, where it now is.

FIG. 21. MARRIAGE OF CUPID AND PSYCHE.

FIG. 22. GARDEN OF THE HESPERIDES.

FIG. 23. CHOICE OF HERCULES.

Wedgwood in writing to Sir William Hamilton about it, calls it, "The finest and most perfect I have ever made." It is eighteen inches high, with Flaxman's design of the "Apotheosis of Homer" and with a figure of Pegasus on the top of the cover.

When these vases were made the price was twenty guineas. Not one of such quality was offered at the Wills sale, and they seldom come into the market, being snapped up immediately at private sale. In 1877 at the sale of the collection of Doctor Sibson in England, one of these Homeric vases in black and white jasper brought 700 guineas. Only three of them in black and white are known, and as it happens all three are owned in Scotland, one collector, Lord Tweedmouth, having two of them.

Figure 19 shows a vase, Grecian in shape and in black and white jasper, which is a great favourite with collectors. The beautiful wreath about the neck, and the husk pattern which adorns the body are made with exquisite exactness. This black and white jasper is always elegant no matter what object is made in it, and what a wealth of ornamentation was lavished on some of the tea-services is shown in Figure 20, where the festoons and masks are so closely set as to leave exposed only small portions of the field.

It is difficult to speak with sufficient restraint of such works of beauty as the three following tablets, Figures 21, 22, 23. The first one, "The Marriage of Cupid and Psyche," was taken from an antique gem belonging to the Duke of Marlborough, and the first model was made by Tassie. In 1787 it was re-modelled by Lochee, who was at Blenheim for that purpose. This lovely group was made in sizes from one small enough for a lady's ring, to one large enough to set in a chimney-piece, or in furniture. The large ones were 11½ by 16 inches, and they were made in

biscuit and uncoloured jasper, but are most lovely in jasper with a coloured ground.

Early tablets were pressed complete from plaster-of-Paris moulds, carefully re-touched with modelling tools. Sometimes these had a frame of the material which was stamped from the same mould with the tablet, but as these frames gave a clumsy look to the tablets, Wedgwood discontinued making them. It was only after repeated experiments that Wedgwood approached perfection in making the large tablets. The early ones were small, 6 by 9, generally, but by 1773 some 20 by 14½ inches had been satisfactorily made. By 1779 panels 30 inches long had been produced, and finally some were made 36 by 24. These tablets were fired twice, one whole week being taken for each firing, and in drying and firing the shrinkage was about one-eighth of an inch.

The sizes set down in the catalogue are not always exact with the specimens, sometimes varying almost half an inch; in the busts and figures the variation is greater. These large pieces, particularly the panels, were never cheap; they took too much time and labour to allow that, and in 1779 "The Marriage of Cupid and Psyche," with a dark blue ground, 10 inches long, was sold wholesale, for £5 5s. In 1787 tablets the same size as the one in Figure 21 were invoiced at £12 12s. each. At the Wills sale, a fire-cracked copy, 10 by 7, in blue and white, sold for $50. In 1884 at Christie's a large-sized perfect tablet of "The Marriage" brought £415. At these same rooms on March 13, 1903, were sold a pair of oblong panels, decoration not specified, size 5 by 12½, for £102 10s. At the same time and place a collection of small medallions brought £35 14s., and a poor copy of the Barberini vase sold for £126.

"Hercules in the Garden of the Hesperides," Figure 22,

FIG. 25. BARBERINI VASE.

FIG. 26. ROSSO-ANTICO.

FIG. 24. APOTHEOSIS OF VIRGIL.

FIG. 27. CANE-COLOURED WARE.

was modelled by Flaxman in 1787, from an Etruscan vase now in the British Museum, but formerly in the possession of Sir William Hamilton. The panel is 5½ by 17, and the exquisite beauty of the figures needs no words to extol them. They were first used as a tablet, but subsequently adapted to vases. In Flaxman's bill to Wedgwood for the year 1787, the bas-relief for these figures is mentioned particularly, and Flaxman's charge for it was £23.

"The Judgment of Hercules" in the lower panel was made in many sizes, and as it says in the catalogue, "was modelled agreeably to Lord Shaftesbury's idea of representing this subject." It appears in all editions of the catalogue, so was modelled before 1773. This "Judgment of Hercules," in size 6 by 18 inches, occasionally appears upon a pink ground. Mr. Arthur Sanderson of Edinburgh, Scotland, has one showing the three central figures only. Panels with this colouring are extremely rare, and in all England but one medallion made in it could be found to exhibit at a loan exhibition of "Old Wedgwood" held at Liverpool a short time since.

The circular panel, "Apotheosis of Virgil," Figure 24, modelled by Flaxman, appears only in the last edition of the catalogue, 1787, although it was made originally for a mantel-piece at Longton Hall, and was referred to as early as 1777.

The Barberini vase is commonly spoken of as the most famous of all of Wedgwood's productions, see Figure 25. The celebrated original, exhumed in 1623 when Maffeo Barberini, as Urban VIII sat in the Papal chair, is called after him. In 1784 Sir William Hamilton brought it to England and sold it to the Duchess of Portland. Shortly after, in 1785, on the death of the Duchess it was sold among her effects, and bought in by her son, who found a spirited

competitor in Wedgwood. The Duke lent the vase to Wedgwood (he paid £1029 for it), and the latter with his most able assistants was four years in making the moulds and perfecting the colour.

The difficulty of reproducing in jasper a vase which was formed of glass seemed at first almost insuperable. But constant experiments at last brought success, and the wonderful blue-black of the body, which was due to the careful work of Josiah Wedgwood the younger, was a fit background for the fine bas-reliefs which went on it, and which were modelled by Henry Webber, William Wood and William Hackwood. The original had been buried so long, the sarcophagus in which it was found was dedicated to the ashes of the Emperor Alexander Severus and his mother, who perished during a revolt in Gaul, A. D. 235, that some of the reliefs were damaged by time. These were restored in the moulds, but otherwise, as to size, 10 inches high by 7 inches in the largest part, colour, polish, etc., the vase was copied exactly.

It is stated that fifty copies were made by Wedgwood himself, but it seems to be a fact that only about twenty were made in his time, and not more than fifty during the period between 1789-1810. The highest price which has been paid so far for one of these proof copies was given for the vase which belonged to Mr. J. L. Propert and which was sold at auction in 1902 at Christie's. Mrs. Spranger paid £399 for it, and besides being of the greatest perfection, the ground is more slate-coloured than blue, and has quite a gloss.

Copies of this vase are made to-day by the Wedgwood firm, and many potters in many countries have pirated it. An inferior copy was disposed of among the Wills collection, and even with its defects, brought $550.

## BAS-RELIEFS AND TABLETS

A PARTIAL list of the subjects used in medallions and bas-reliefs follows, with, when possible, the name of the artist or the source from whence it was derived. These scenes are also found on the vases, and in many cases the figures are differently grouped, or as in the case of small medallions used separately. While those subjects taken from the antique never came up to the beauty and finish of the original, those modelled by Flaxman are extremely beautiful, and many have the merit of originality. The charming series from Mrs. Landre, the "Domestic Employments," by Miss Crewe, and the children and cupidons by Lady Templetown (so spelled in the British Museum Catalogue), are all delightful.

Birth of Bacchus.
War of Jupiter and the Titans.
Destruction of Niobe's Children.
Marriage supper of Perseus and Andromeda.
Jupiter and Ganymedes.
Apollo and Marsyas. Mrs. Landre.
Apollo and Daphne. " "
Apollo and Python. " "
Judgment of Midas.
Bacchanalian boys at play.
Silenus and boys.
Bacchus and panther.
Hercules and Omphale.

Cupid shaping his bow, from painting by Correggio.
Sacrifice to Æsculapius.
The Graces, by Burch.
The Marriage of Cupid and Psyche, modelled by Tassie and later by Lochee.
The Judgment of Paris.
Cassandra. Bacon.
Diomedes carrying away the palladium. Bacon.
Farnesian Hercules.
Althea, mother of Meleager, burning the firebrand.
Somus, or Cupid reposing, T. Parker, 1769.
Judgment of Hercules, after Lord Shaftesbury's idea.
Death of a Roman warrior.
Hercules and Theseus supporting the world.
Night.
Day. These were made in 20-inch and in 7-inch sizes.
Meleager and Atalanta killing the Calydonian boar.
The Arts.
Fire; Air; Earth and Water, from casts by Grant and Hoskins.
Head of Medusa, from a marble, by Flaxman, 1776.
Jupiter, Flaxman, 1775.
Juno; Apollo; A Muse, Flaxman, 1775.
Contemplative Muse, Flaxman, 1775.
Hercules strangling the lion, Flaxman, 1775.
Hercules binding Cerberus, Flaxman, 1775.
Meleager; Justice; Minerva; Hope; Melpomene; Comedy, all by Flaxman, 1775.
Dancing Nymph; Head of Bacchus; Head of Ariadne, Flaxman, 1775.
Spring; Summer; Autumn; Winter, all by Flaxman, heads, 1775.
Isis; Ariadne; Bacchus and Pan, heads, Flaxman, 1776.

Syrinx, a head. This and " Pan " come in white jasper and are specially referred to by Wedgwood. Modelled by Flaxman, 1776.
Perseus and Andromeda, Flaxman.
Æsculapius; Hygiea; Artemisia; A vestal, Flaxman.
Fauns sacrificing, Flaxman.
Cupid on a lion; Indian Bacchus; Roman Matron; Sophonisba, Flaxman, 1776.
Hercules; A piping Faun, Flaxman, 1776.
Abundantia, Flaxman.
Medea rejuvenating Jason's father, Flaxman.
Bacchanalian Triumph, Flaxman.
Male figure with greyhound, Flaxman.
Hebe and eagle, Flaxman.
Juno; Euterpe; Fame, Flaxman.
Head of Flora, Flaxman.
Sleeping Venus, Flaxman.
Diomedes carrying off the palladium, Flaxman.
Triumph of Ariadne, Flaxman.
Winged Cupid with swan, Flaxman.
Ditto, flying away with the swan, Flaxman.
Judgment of Paris, Flaxman.
Triumph of Silenus, Flaxman.
Sacrifice to Hymen, Flaxman.
Apotheosis of Homer, Flaxman.
The Nine Muses, Flaxman.
The Muses with Apollo, Flaxman.
The Dancing Hours, Flaxman, 1776.
The Nine Muses and Apollo in separate pieces, Flaxman.
Tragedy, Comedy and Apollo, Flaxman.
The Four Seasons in separate pieces, Flaxman.
Blindman's Buff, Flaxman, 1782.

Commercial Treaty with France, Flaxman, 1787.
Coriolanus with his wife and mother persuading him to return to Rome, Flaxman.
Apotheosis of Virgil, Flaxman.
Diana visiting Endymion, from the Capitol at Rome, Flaxman.
Hercules in the Garden of the Hesperides, modelled from a vase, Flaxman.
An offering to Ceres, Flaxman.
Agamemnon, Achilles and Briesis, Flaxman.
Birth of Bacchus, Hackwood.
Indian Bacchus, Hackwood, 1776.
Triumph of Bacchus, Hackwood.
Teletes and Socrates, a masque, Hackwood.
Bacchanalian Figure from an antique vase, Mrs. Landre. There were five of these figures all modelled in the same year, 1769.
A Philosopher reading on the immortality of the soul, Landre.
Dead Jesus with Virgin and boys, Landre.
Cupid inflaming the mind, and Cupid and Hymen, were from casts by Grant and Hoskins, 1774.
Andromache, Bacon, 1777.
An offering to Flora, Bacon, 1778.
An offering to Peace, Lady Templetown, 1777.
Domestic Employment, Lady Templetown.
Family School, Lady Templetown.
Study, and its companion, Lady Templetown.
Maria, and the Bourbonnais shepherd, Lady Templetown.
Genii, by Lady Templetown.
Companion to the latter, Lady Templetown.
Sportive Love, Lady Templetown.

Charlotte at the Tomb of Werther, Lady Templetown.
Contemplation, and its companion, Lady Templetown.
A Triumph of Mars, Webber.
A boy leaning on his quiver, with doves, Webber.
Hebe; its companion, Webber.
Peace, Labour and Plenty, Webber.
Masque of Alexander, Webber.
Triumph of Mars, Webber.
Nymphs decorating the statue of Priapus, Webber.
Sacrifice to Hymen, Webber.
Sacrifice to Concordia, Webber.
The Graces erecting the statue of Cupid, Webber.
Domestic Employment, by Miss Crewe.
The Sewing Lesson, Miss Crewe.
Venus in her car, from design by Le Brun.
Group of boys, by Lady Beauclerk.
Infant Academy, from painting by Reynolds.
Proserpine, by Davaere.
Discovery of Achilles, Davaere.
Orestes and Pylades prisoners on the shore of Scythica, Davaere.
Achilles and the daughters of Lycomedes, Davaere.
The Muses with reclining figures, Pacetti.
Priam kneeling to Achilles and asking for the body of Hector, Pacetti.
The fable of Prometheus, Pacetti.
The triform goddess Luna, Diana, and Hecate, Pacetti.
The simulacrum of Hygiea, Pacetti.
A Faun with three Bacchantes, Pacetti.
Endymion sleeping on the rock Latmos.
Marcus Aurelius making his son Commodus, Cæsar, Pacetti.

Apotheosis of Faustina, Pacetti.
The Nine Muses, Pacetti.
Thetis in childbed with Achilles, Pacetti.
The Triumph of Achilles over Hector, Pacetti.
Apollo and the muse Erato, Angelini.
Pluto carrying off Proserpine, Angelini.
The fable of Meleager, Angelini.
Apotheosis of a young prince, Angelini.
Two Fauns, Angelini.
Two Bacchantes, Angelini.
Silenus, Angelini.
Pleasures of the Elysian Fields, Angelini.
The Nereides, Dalmazzoni.
Roman procession, Dalmazzoni.
The Vitruvian Scroll, Westmacott, 1785.
Birth of Bacchus, from seal of Michael Angelo.
Hero and Leander.
The frightened horse, from painting by Stubbs.
The fall of Phaethon, Stubbs.
Cupid sharpening arrows and stringing bow, two medallions from painting by Correggio. See cover and title page.
Thetis presenting Achilles to the Centaur, Pacetti, 1790.
Sacrifice of Iphigenia, Pacetti, 1790.
Achilles and Chiron.
The Muses watering Pegasus in Helicon, Flaxman.
Battle of the Giants, medallions for mantels.
Dancing Nymphs, from Herculaneum paintings, six of these.
Centaur teaching Achilles Music.
Feast of the gods.
Death of Niobe's children.

Papirius and his Mother.
Marriage supper of Perseus.
Marsyas and the young Olympus.
Night shedding poppies.
Neptune drawn by sea horses.
Sacrificial Altar with Bacchic Symbols.
Bacchus with Urn and grapes, Hackwood, 1780.
The Elder Sister, Lady Templetown, 1780.
Cupid with wreath, Flaxman, 1787.
War of Jupiter and the Titans. 1773.
Cupid's Triumph, Lady Templetown.
Cupid frightening his companions with a mask, Lady Templetown.
Cupid playing with Helmet, Bird and Hourglass, Lady Templetown.
Infantile Games. These last four subjects were a series much used by Wedgwood, and often pirated.
Nymph with flowers, Lady Templetown, 1778.
Hope with anchor, Flaxman, 1777.
Marsyas teaching his disciple Olympus.
Diomedes gazing at the Palladium, Bacon, 1777.
Cupid in the balance, Flaxman.
Hymettus watering Pegasus, Pacetti.
Achilles dragging Hector's body round walls of Troy, Pacetti.
Signs of the Zodiac, Hackwood.
Bacchanalian Triumph, with Bacchus, Ariadne, Silenus and attendants, Flaxman.

In the last edition of the catalogue 275 subjects were given as being used on tablets and medallions, many subjects were not catalogued, and Flaxman made many groups of children which were not named.

It is practically impossible now to identify many of the intaglios and cameos. Mr. C. T. Gatty, to whom was intrusted the task of getting up a catalogue for a "Loan Collection of Wedgwood for the Liverpool Art Club," found great difficulty in ascertaining what the various cameos and intaglios were. Besides the catalogues he had the assistance of the old moulds at Etruria, and on 600 of these the names were scratched. It must be remembered that the list of subjects covered many hundreds of subjects.

Under the head of "Illustrious Moderns" are grouped the most interesting of Wedgwood's portrait productions. They come in various sizes and in basaltes and blue and white jasper. Many of them are of an exceedingly high order of workmanship. Occasionally some of the early medallions of "Illustrious Moderns" will be found in a creamy, or in a dead white terra-cotta, but these were made before the perfection of the jasper body. Some of these portraits cannot now be recognised, and there are some which are not recorded in the catalogues.

Lists of them are given, however, to aid in identification.

The portrait busts in basaltes are usually marked with the name of the subject on the back of the bust. As there were many made by others than Wedgwood, lists of his are given, together with the sizes in which they are found. These often vary some fractions of an inch.

# LIST OF "ILLUSTRIOUS MODERNS"

In black basaltes and blue and white jasper.

## PRINCES

Amurat I.
Antonius, King of Navarre.
Henry IV. of France.
Louis XIV.
Louis XV.
Louis XVI.
Queen of France.
Louis Bourbon, Prince of Conde.
King of Spain.
Pius VI.
Prince Lambertini.
Christiana, Queen of Sweden.
Charles XII. of Sweden.
Gustavus, King of Sweden.
Peter the Great of Russia.
Peter Alexis, son of Peter the Great,
Empress of Russia.
Prince of Russia.
Duke of Courland.
Joseph II. of Germany, two models.
John Sobieski, King of Poland.
Augustus II., King of Poland,
Frederick the Great of Prussia.
Frederick William III. of Prussia,
Prince of Lignes.
Prince of Brunswick.
William I. of the Netherlands.
Queen of the Netherlands.
Wilhelm, first Prince of Orange.
Louise de Coligny, Princess of Orange.
Wilhelm-Frederick, hereditary Prince of Orange.

## WEDGWOOD AND HIS IMITATORS

QUEEN ELIZBETH.
PRINCESS FRED. WILHELMINA LOUISA OF ORANGE.
HENRY IV.
CHARLES I.
OLIVER CROMWELL.
CHARLES II.
WILLIAM III.
GEORGE I.
GEORGE II.
PRINCE OF WALES.
PRINCESS DOWAGER OF WALES.
GEORGE III.
QUEEN CHARLOTTE.
PRINCE OF WALES, AFTERWARDS GEORGE IV.
DUKE OF YORK.
PRINCE WILLIAM HENRY.
PRINCE ERNEST AUGUSTUS.
PRINCE AUGUSTUS FREDERICK.
PRINCE ADOLPHUS FREDERICK.

## STATESMEN AND COMMANDERS

DUKE DE SULLY.
COLBERT.
CARDINAL FLEURY.
CARDINAL MAZARIN.
CARDINAL NOAILLES.
DUKE DE BOUILLON.
M. DE SARTINE.
MONTESQUIEU.
MARSHAL TURENNE.
MARSHAL SAXE.
TEMMINCK, LORD BURGOMASTER.
CORNELIUS DE WITT.
JOHN DE WITT.
MICHAEL RUYTER.
BARNEVELDT.
PETER HEIN.
ROMBOUT HOGERBOOTS.
EGBERT KORTENAAR.
BARON REDEN.
DUKE OF BEDFORD, REGENT OF FRANCE.
ALGERNON SYDNEY.
SIR ROBERT WALPOLE.
JOHN, DUKE OF MARLBOROUGH.
LORD KEPPEL.
LORD HOOD.
LORD HOWE.
LORD NELSON.
LORD DUNCAN.
EARL ST. VINCENT.
LORD AMHERST.
GENERAL ELLIOT.
GENERAL MONKTON.
GENERAL WASHINGTON.

## WEDGWOOD AND HIS IMITATORS

GOVERNOR FRANKLIN.
DUKE OF NORTHUMBERLAND.
DUKE OF MONTAGUE.
MARQUIS OF STAFFORD.
MARQUIS OF ROCKINGHAM.
EARL OF SHANNON.
EARL COWPER.
EARL OF CHATHAM.
EARL OF CHESTERFIELD.
EARL OF SANDWICH.
LORD HILLSBOROUGH.
LORD MANSFIELD.
LORD NORTH.
LORD HAWKESBURY.
BISHOP OF ST. ASAPH.
SIR JOHN PHILLIPS.
SIR WILLIAM DOLBEN.
RIGHT HON. WILLIAM PITT.
HON. WARREN HASTINGS.
MR. MONTAGUE.
ENDYMION PORTER.
ANDREW FOUNTAINE.

## PHILOSOPHERS AND NATURALISTS

FRANCIS VERULAM, LORD BACON.
GALILEO.
GASSENDI.
DESCARTES.
SIR ISAAC NEWTON.
DR. FRANKLIN (The first head of Franklin was modelled in 1777.)
BERGMAN.
DR. PRIESTLEY.
SIR WILLIAM HAMILTON.
DE LA CONDAMINE.
DE MOIVRE.
D'ALEMBERT.
DIDEROT.
BURLAMAQUI.
FONTENELLE.
LOCKE.
MAGLIABECCI.
RAY.
KAEMPFER.
LINNAEUS.
SIR HANS SLOANE.
SIR JOSEPH BANKS.
DR. SOLANDER.
DR. FOSTER.
CAPTAIN COOK.
MR. PENNANT.
MR. EDWARDS.
MR. BLAKE, late of Canton, China.
MR. MORE.
SIR ASHTON LEVER.

## PHYSICIANS

BOERHAAVE.
HALLER,
VAN SWIETEN.
DR. FRIEND.
DR. MEAD.
DR. WOODWARD.
DR. PEMBERTON.
DR. FOTHERGILL.
DR. JAMES FORDYCE.
DR. BUCHAN.

## ENGLISH POETS

GEOFFREY CHAUCER.
JOHN GOWER,
SIR PHILIP SIDNEY.
SPENSER.
BEAUMONT.
SHAKESPEARE, several models.
FLETCHER.
JONSON.
COWLEY.
MILTON.
BUTLER.
ROCHESTER.
OLDHAM.
OTWAY.
WALLER.
EARL OF SURREY.
DRYDEN.
ADDISON.
CONGREVE,
PRIOR.
LANSDOWNE.
POPE.
SWIFT.
GARRICK, several models.
MILTON, two models.

## FRENCH POETS

MOLIÈRE.
BOILEAU.
CRÈBILLON.
FONTAINE.
CORNEILLE.
RACINE.
VOLTAIRE.

## PAINTERS

LEONARDO DA VINCI.
MICHAEL ANGELO.
TITIAN.
RAFAELLE D' URBINO.

## WEDGWOOD AND HIS IMITATORS

GIULIO ROMANO.
CORREGGIO.
ANNIBALE CARRACCI.
LE SUEUR.
FRANCESCO ALBANO.
CARLO MARRATTI.
SIR JOSHUA REYNOLDS.
MR. WEST.
MR. BYRES.

## ARCHITECTS

SIR CHRISTOPHER WREN.
INIGO JONES.
SIR WILLIAM CHAMBERS.
MR. WYATT.

## ANTIQUARIES

MARQUIS MAFFEI,
DR. STUKELEY.
MR. STUART.

## DIVINES AND MORAL WRITERS

MELANCTHON.
ERASMUS.
GROTIUS.
CONYERS MIDDLETON.
ROUSSEAU.
MONTAIGNE.
ST. EVREMOND.
FÉNELON, ARCHBISHOP OF CAMBRAI.
GONZALEZ.
DR. JOHNSON, two models.
JONAS HANWAY,

## LADIES

MARCHIONESS POMPADOUR.
MARCHIONESS DU CHATÉLET.
MARCHIONESS DE SAVIGNY.
COUNTESS GRIGNAN.
COUNTESS DE LA SAGE.
COUNTESS BARRÉ.
MADAME DACIER.
MADAME CLAIRON.
MADAME DE SCUDERI.
MADAME D'ESTRÉES.
MADAME DES HOULIÈRES.
MADAME DE MONTESPAN.
MADAME DU BOCAGE.
AGNES SOREL.
NINON L'ENCLOS.

LAURA.
DUCHESS OF DEVONSHIRE.
LADY BANKS.
LADY CHARLOTTE FINCH.
MRS. MONTAGUE.
MRS. BARBAULD.
MRS. KENNICOTT.
MRS. SIDDONS.

## THE FOLLOWING SUBJECTS WERE ADDED LATER

LEOPOLD, EMPEROR OF GERMANY.
GEORGE, PRINCE OF DENMARK.
WILLIAM, DUKE OF GLOUCESTER.
CHARLES XI. OF SWEDEN.
CHARLES EMANUEL, DUKE OF SAVOY.
WILLIAM MAXMILIAN, DUKE OF BRUNSWICK.
LADY ORFORD.
MRS. HAY.
COUNT GYLLINGBURG.
WILLIAM, DUKE OF CUMBERLAND.
THE QUEEN OF DENMARK.
MARTIN LUTHER.
AVERANIUS BENEDICT.
MARTIN FFOULKES.
VANDER MULAN.
WILLIAM BRIDGEMAN.
DR. BAKER.
SIR JOHN BARNARD.
GAY.
ADDISON, described as Bickerstaff.
THOMSON.
LOUIS FRANCIS LE FEVRE.
LOUIS DE BOUCHERAT.
CHRISTIA FRANCIA, DUCHESS OF SUABIA, AND QUEEN OF CYPRUS.
CARDINAL ROCHEFOUCAULD.
TELLIER, CHANCELLOR OF FRANCE.
ARCHBISHOP LAUD.
BIRAGUS RENÉ.
LORD MOLESWORTH.
JOHN GORDON.
LOUIS GERVAISE.
WILLIAM DE LAMOIGNON.
LORD CAMDEN.
NICHOLAS KEDER.
JAMES STUART.
MARMONTEL.
COYSEVOX.
CHARLES RENALD BERCH.
PASCAL.

# ROSSO-ANTICO

## 1776

THE ordinary red ware of the Potteries, like the basaltes or black ware, had been made from the time pot-works had first been established there. It was a common, coarse material, not susceptible of being made into fine articles until the coming of the Elers Brothers about the beginning of the XVIII century, and they transformed it into a thing of beauty.

The Rosso-antico made by Wedgwood was made from the same clay that had been used by the Elers, and he glazed the insides of his vessels. It never was one of his great successes, and his first treatment of it was to ornament it with black figures. After much experimenting he reversed this order, putting the red figures on a black ground. He produced many small and beautiful objects like the lamp shown in Figure 26.

Nothing was too small or simple for Wedgwood to slur in its treatment, and on the piece shown is put one of Flaxman's masterpieces, "The Muses Watering Pegasus in Helicon." The "Signs of the Zodiac" form the border on the rim, the beauty and clearness of the figures standing out well even in the photograph.

It was not until 1790 that the red figures were successfully applied to black, and then there was so great a demand for the jasper, basaltes and painted vases, that little attention was given to the Rosso-antico.

# CANE-COLOURED WARE

## 1776-1779-1795

THE cane-coloured ware, like the bamboo, was one of the later productions of Wedgwood's fertile genius. When he first made the cane-coloured material it was defective, but after repeated experiments he succeeded in producing a body which was entirely satisfactory.

Flower pots, stands, teapots and vases were made in this material, sometimes decorated in enamel colours, in which case the effect is more brilliant than beautiful. Then the raised decoration was used, wreaths of grape leaves being extremely popular; the colours applied were brown, green, slate-grey and black. On some choice specimens white figures are used, the same patterns of flowers, figures, cupids, etc., as figured on the jasper ware.

In the vase and basket given in Figure 27 the decoration is black and most effective, particularly in the case of the vase with its fluted top and base.

# LUSTRE

## 1776

# PEARL WARE

## 1779

THE first lustre produced by Wedgwood was made about 1776 from a receipt given him by his friend, Dr. Fothergill. This was for the application of copper or "gold bronze" to a dark body, and was intended primarily only for frames. Wedgwood appreciated the value of the "discovery" and set about applying it to other objects.

Much care had been given by Wedgwood to the shapes of candlesticks. Figures, both male and female, had been modelled for this purpose, mythology being heavily drawn upon, so that there were sea-nymphs, naiads, bacchantes, chimaerae and tritons. Many hands had worked on these models, the tritons being the most successful. Boot had worked on these first, but they had been improved by Bacon. Wedgwood chose these for lustre, and a pair of them by Bacon are shown in Figure 28. They are made of red clay and silvered, or rather treated with platinum to give the silvered effects. So popular did this silvered ware become that it was applied to tea sets, ewers for water and cider, trays, candlesticks, etc. It was first used about 1792 and continued till 1810 or a little later, the greater part of the silvered ware from these potteries being made after the

death of Josiah Wedgwood. This is particularly true of those pieces treated with " resist " decorations, that is where the pattern is removed by a stick and the body of the ware shows through the lustre.

During the year 1779, Wedgwood in response to a demand for tea-services of a whiter ware than the cream-coloured body, made what he called " Pearl ware." Queen Charlotte, always a good patron, took one of the first of these services. The body was made with a larger proportion of china clay and flint, the whiteness being intensified by the addition of a trifle of cobalt. One use to which this pearl ware was put was the making of shells, a natural form of beauty towards which Wedgwood always had a great leaning. These shells were used for dessert services and were coloured exactly to life, and though fragile, were very beautiful.

Later on Wedgwood applied lustre to them, " gold lustre " it was called, and it was produced by painting with a coat of purple of Cassius. Where the tint was thin the colour was a purplish-pink, where it was thicker it had gold reflections.

Two pieces of this lustred ware are shown in Figure 29. With the exception of Wedgwood, the gold lustre produced by the Staffordshire potters was of poor quality, and even at its best the lustre soon dims with wear. Occasionally some of the beautiful " twigged baskets " made in cream-coloured ware are found decorated with the lustre, but they are about as rare as the pearl ware specimens, which either plain or with decoration of any description are very difficult to find.

The marks on Wedgwood partake of the character of all of the work. They consist of impressed letters of varying sizes, generally extremely clear, and sharply cut. During the period of Bentley's partnership, the names Wedgwood

FIG. 29. GOLD LUSTRE WARE.

FIG. 30. MORTAR AND PESTLE.

FIG. 28. LUSTRE CANDLESTICKS.

and Bentley, sometimes accompanied with the word "Etruria," are found on the ornamentals. The presence of the figure 3 and the letter O denote a superior quality of work, as does the presence of scrawled workmen's marks. After Bentley's death the name Wedgwood was used, and has been continuously ever since by the firm.

The rule can in most cases be safely followed, that marked pieces are the only safe ones to buy, for the rule of the pottery was, that no piece should be sent out un-marked. A list of the marks is given, and they vary from $\frac{1}{32}$ to an $\frac{1}{8}$ of an inch.

# MORTARS AND PESTLES

## 1779

FOR a number of years, even prior to 1773, vessels made by Wedgwood for use in laboratories had been in demand. They were so true in shape, so admirable in material that chemists sent for them from all parts of the world. When the question arose of making some body sufficiently hard for mortars, Wedgwood found that the material used for his chemical vessels had not sufficient resistance, and could not stand a sufficiently hard firing.

He experimented with it, and writes, on May 30, 1779: "To cure this body of the malady of blistering it should be hid under ground for half a century. I am endeavouring to make a new composition without such freaks as render the other imperfect."

How well he succeeded his admirable mortars still attest. See Figure 30. When the material was brought to his satisfaction, then he gave his attention to the shaping of these articles, his theory being that they should be made on a particular curve. Nothing but his own careful study produced the proper curve, and Wedgwood added to his list of triumphs when his mortars stood the test and were taken as the standard at Apothecaries' Hall.

I know a small mortar which has been in active use in one family more than a century, its early use being to grind salt free from lumps. It is still occasionally put to the same use to-day, for the "sake of old times."

BURSLEM, 1759. ETRURIA, 1769.

Wedgwood & Bentley

Wedgwood

WEDGWOOD
WEDGWOOD
WEDGWOOD
Wedgwood
Wedgwood
Wedgwood

Wedgwood & Bentley

WEDGWOOD
& BENTLEY

Wedgwood

WEDGWOOD
ETRURIA
WEDGWOOD
ETRURIA
Wedgwood
Etruria

# WILLIAM ADAMS OF GREENGATES

## ADAMS

1745-1805

NEXT to that of Wedgwood, the most important name among English potters of the last quarter of the XVIIIth Century is that of Adams.

The Adams family was a large and prominent one. They had long been potters, and had made many notable improvements in the manufacture of the wares already known, even if they had made no absolutely new ones. By far the most important member of this interesting family was William Adams of Greengates, who was one of Wedgwood's closest friends, and worked for him as pupil and associate.

The Brick House Works at Burslem, which were leased by Wedgwood for a number of years before he moved to Etruria, belonged to another William Adams, cousin of the one of Greengates who became the pupil of Wedgwood, and whose work we are studying. It was in these very works that William Adams served at least a portion of his apprenticeship, the "one clever pupil" according to Wedgwood himself. He eventually became a great helper and assistant to Wedgwood, whose attachment to him no doubt kept Adams longer an employe than was necessary.

He did not begin potting for himself till about 1787, at Greengates in Tunstall, although he had a small pottery at Burslem which he did not use. The one he built at Greengates did not prove large enough for his various activities, so

FIG. 31. WINE COOLERS.

FIG. 32. ADAMS WARE.

FIG. 33. ADAMS JASPER. WEDGWOOD BASALTES.

he bought another one at Newfield, which was within easy distance of the former. He made fine earthenware with transfer printed patterns, high-class stoneware, and jasper, the latter by a formula of his own, and decorated in many cases by designs from his own pencil, since he was artist as well as master potter. His jasper ware, like that of his great master, was of two kinds, the first known as solid jasper, in which the colour is incorporated and goes through the whole body, and the second, surface jasper, in which the plain white body receives a coating of colour. The solid jasper in blue, the dark cobalt shade, and a slaty shade on which the white figures show to uncommon advantage.

The more delicate and rarer shades, pale green, lilac, plum, olive and pink as well as black, appear only in the surface jasper. The demand for some of the choicer productions of this variety of jasper made by Adams, render specimens very valuable. Although undoubtedly an "imitator" and copyist, his body, his colour, particularly that peculiar violet shade known as "Adams blue," and many of his designs were absolutely his own. His borders were often very exquisite, and one in particular showing entwined circles, was in much favour and employed by him on choice specimens of jasper both solid and surface. You can see it on the vases in Figure 32 and the teapots in Figure 33. One peculiarity of this border is, that the circles in white are invariably included between two mouldings of the jasper of the same colour as the ground.

The teapots shown here have an interesting history. They are of the exquisite "Adams blue," have the interlacing circle pattern and the well-known design, "Cupid disarmed," from the pencil of Adams himself. One of the pots is decorated in panels with the divisions marked by acanthus leaves, and the other shows on the reverse side "Apollo

crowning Virtue" after Angelica Kauffman, which design was published in 1782.

They are six and a half inches high, and were brought to America in 1806 by a sea captain. They have never been out of the hands of the family to whom they were originally given. The basaltes tray in the same picture is marked "Wedgwood," impressed, and was found in Leamington, Eng. The small creamer is of cane-coloured ware and also has the impressed mark of Wedgwood. All of these pieces belong to the collection of Mrs. Joseph Farley of Rochester, N. Y.

At the Wills sale of Old Wedgwood, a teapot exactly like the first one of these, of Adams ware, but in perfect condition, brought $25. One like the second one, "Cupid disarmed," brought $23, while a pair of vases nine and a half inches high, of "Adams blue" decorated with figures similar to those on the teapots, "Nymphs," "Ceres," "Cupid disarmed," etc., like those shown on the top shelf of Figure 32, brought $70.

To my mind one of the most exquisite of the XVIIIth Century productions was the teapot. Beginning with those of red ware turned out by the Elers Brothers in the first ten years of the century, and coming down to the last year of the last decade, you find endless variety, shape and colour, and most of them of tiny size. The reason for the small size was clear. 1660 is assigned as the year when tea began to be much known in England, and the following handbill issued from a well-known dealer in coffee and tobacco, whose shop was in Exchange Valley, London, shows its cost:

"Tea in England in the past hath been sold in the leaf for £6 and even £10 the pound weight, and in respect to its dearness and scarcity it hath been hitherto suitable only to grandees and princes. Know all men that I, having

purchased a quantity, sell it either in leaf or drink made according to the directions of the most knowing merchants in Eastern countries. By reason of my continued care and industry in obtaining only the best tea, very many noblemen, physicians and merchants buy of me the said leaf, and resort daily to my house to drink the drink thereof. Tea of the best quality, as good as can be drank in China, from 16 to 50 shillings a pound."

For many years after this the precious herb remained far too high in price to tempt many except "grandees and princes" to indulge in it to any great extent.

While Adams was a skilful artist with his pencil, he never hesitated to employ others when he had the opportunity. The vase shown in Figure 34 is exceptionally elegant. It is of surface jasper, the handles of snake heads being white like the ornaments. The decoration was designed by Monglott under the direction of Adams, about 1790. It depicts "A Sacrifice to Diana"; reverse, "Arts and Sciences" shown by classical figures. Height nine inches. This vase is in the collection of the Earl of Spencer. Figure 35 shows two vases, both blue and white jasper, the first with "Apollo crowning Virtue," after a design by Angelica Kauffman, published in 1782. Impressed mark, "ADAMS."

The second shows a design by Pacetti, an artist who furnished many designs and models to Wedgwood, and on this vase the mark is "WEDGWOOD" impressed. This vase is in the Wedgwood Collection at Nottingham Castle Museum, gathered by Mr. Felix Joseph, an expert on Wedgwood, and supposed to show only specimens of what is known as the "period of perfection," 1781-1795.

The shape of the vases and the lines of the handles are neither as pleasing nor as artistic as we expect from Wedgwood. Very similar handles were to be seen on vases bear-

ing the Adams mark which were disposed of at the Wills sale, as well as on some made by Wedgwood, decorated with design by Flaxman and dated 1786.

There is abundant food for reflection if you study carefully a number of specimens of Wedgwood and Adams jasper. In the vases just spoken of, note the pattern on the base; it was used frequently by Wedgwood on his high-class jasper. You will find it again used by Adams on the jasper vases shown in Figure 32.

On the vase in the centre of the bottom row in Figure 32 you will find a pattern of acanthus leaves used frequently by Wedgwood on his "Ornamentals" as well as on his "Useful ware." He considered it choice enough to combine with a border of "Signs of the Zodiac" modelled by Hackwood. It was in use as late as 1794, as marked specimens testify.

The makers of jasper ware frequently furnished small objects to the silversmith for mounting in silver or gold. If the objects were of size like pitchers, mugs, wine coolers, egg cups, hot water or syrup jugs, they were sent to Sheffield for a rim of plate. The objects with metal trimmings are rare and consequently in much demand.

The best artist whom Adams employed was the Swiss, named Joseph Monglott. He drew mythological figures and groups, and many of the designs of Angelica Kauffman were also used.

Adams' business, while a good one, never equalled in extent that of Wedgwood, nor perhaps that of the Turners' at their best period. All his products were good, whether stoneware, earthenware, painted or printed, or basaltes. He was succeeded by his son, Benjamin, who carried on the works till 1820, when they were sold. Within recent years these works have again come into hands of the Adams' family, not direct descendants of William of Greengates,

FIG. 34. ADAMS JASPER.

FIG. 36. CREAM-COLOURED WARE, WARBURTON.

FIG. 35A.

FIG. 35B.

A. Jasper Vase, marked Adams. B. Jasper Vase, marked Wedgwood.

but from a collateral branch. They are trying to preserve the traditions of their distinguished relative, and have the name still stand for a superior quality of work.

The mark used by William Adams of Greengates was simply ADAMS, or ADAMS & CO., impressed. The former mark is the one most frequently seen, but the ADAMS & CO. is sometimes found on specimens of solid jasper.

William Adams of Greengates must not be confused with his relative, Williams Adams of Cobridge, whose blue printed ware is so widely and favourably known in America by his series of English views. His American scenes in various colours are always interesting, and some of the rarer pieces fetch good prices.

# THE WARBURTONS

## WARBURTON

### 1710-1825

THE name Warburton is generally connected with Staffordshire figures of more or less excellence, and they are assigned to Jacob Warburton of Cobridge, who was doing excellent work by 1786, and who died at the age of eighty-six in the year 1826.

But his reputation should not rest upon the figures alone, as he made with some success both basaltes and jasper ware, and his experiments with cream-coloured ware did much to bring it to a state of perfection. The primitive cream-coloured ware was tinted by the glaze which was made by combining lead ore with a little flint.

It was one of the Astburys, as early as 1725, who first applied the colour to the body, and Enoch Booth invented the fluid glaze which was applied after firing the body to the biscuit state. The body Booth used was compounded of Devonshire clay, Cornwall clay and flint, with a glaze of red lead, flint and clay. The subsequent improvement in the body was not only due to the use of new material, chiefly Cornish granite and china clay, but to the use of better methods in its manufacture, and in both of these the Warburtons as well as Wedgwood had a share.

The use of these new materials did not become known till Cookworthy obtained his patent in 1768, and in 1777 he sold his patent to a group of Staffordshire potters. composed of Samuel Hollins, Anthony Keeling, John Turner, Jacob Warburton, William Clowes and Charles Bagnall.

As the Warburtons had a hand in the improvement of the body of the cream-coloured ware, so, too, in its superior decoration were they concerned. Hot Lane, where their pottery was situated, was the place selected by two Dutch decorators who had come to the Potteries to pursue their business as enamellers, even before the cream-coloured ware had been perfected, and before the general use of fluid glaze.

Salt glaze ware had been brought to a high degree of excellence. Its colour was pure white, the body was fine and delicate and coloured decoration showed on it to good advantage. Indeed, so high in quality was this simple pottery, that its Staffordshire makers, ever on the alert to keep a good market for their wares, began to use enamels for its decoration, and for which the very nature of the ware was adapted, and which enabled them to compete with the makers of porcelain, which had been previously the only material to which the enamels had been applied.

The nature of enamel colours, which contain in addition to the pigment a large quantity of flux or glass, requires that they should be applied to the fired glaze. On account of the presence of the large amount of flux or glass in their composition, it is only necessary to bring the china to a clear red heat, for which purpose what is known as a "muffle kiln" is sufficient. Many colours which would burn away if fired at the degree of heat necessary for under-glaze painting, are at the command of enamellers. If applied thickly on the pitted surface of the salt glaze, the enamel was not only very brilliant, but had a jewelled effect.

The Dutchmen settled in Hot Lane bought the salt-glazed ware from the potteries near at hand, and set themselves to work to decorate it. They tried their best to keep their methods secret, even erecting their muffle kiln at a distance from their decorating shop. But in one way or

another their methods became known, men came from other places in England for the sake of the ware, and decorated either on their own account or for the potters, so that in a short time Hot Lane was a centre of the enamelling business.

It is said that Ralph Daniel, a near neighbour of the Dutchmen, was the first to imitate their work. The Warburtons, also in the neighbourhood, profited by the knowledge of this style of decorating which spread through the district, and it was to Mrs. Warburton, the mother of Jacob, that Wedgwood intrusted his early cream-coloured ware to be decorated with enamel.

The salt-glazed ware made by the Dutchmen themselves or by the Warburtons, or by Ralph Daniel or other local potters who were among the first to employ it, is extremely decorative. A cold shade of blue was effectively used, designs of Oriental tendency predominated, then floral sprigs and sprays with borders of more or less artistic merit succeeded and were rich with brilliant colour and jewel-like effect.

Figures and landscapes came in later for their share of attention, and even whole backgrounds of the gayest enamels surrounded small reserved panels of the white, on which were put some ornamental bit of choice painting. A large collection of salt-glazed teapots was recently sold at auction. They were of the oddest shapes, castles, houses, animals, and one, a kneeling camel whose neck and head made the spout, had a charming decoration on it of wild flowers in their natural colours. The effect was most amusing.

As salt-glazed ware crowded out the ruder early earthenware, so cream-coloured ware crowded out salt-glaze. Mr. Burton in his " English Earthenware and Stoneware " gives the year 1780 as the time when its manufacture was prac-

FIG. 37. CREAM-COLOURED FIGURES.

FIG. 38. JASPER VASE. MARKED VOYEZ.

FIG. 39. TABLET. J. VOYEZ.

FIG. 41. JASPER WARE. JOHN TURNER.

tically abandoned, though, he states, it continued to be made in continually decreasing quantities at Burslem till 1823.

There are few traces of gold ever to be found on these early specimens of Staffordshire wares, since when they did use it, the leaf was applied with size, as the method of firing it was not known to them till later. Of course it wore off very easily, so that only occasional traces of it are found, like the faint vine pattern which can be seen on the vase shown in Figure 36.

It was at the Warburtons' pottery in Hot Lane that Enoch Booth's invention of fluid glaze was immediately put in use, and by 1750 they were utilising it on their wares. It was not the custom with the Staffordshire potters to mark their wares till about 1760, so that no doubt many pieces of Jacob Warburton's cream-coloured ware are assigned to other potters.

The charming pair of figures shown here, Figure 37, are of highly glazed cream-coloured ware, and from the excellence were probably made about 1780, when the works were in a most flourishing condition, for though they had been established before 1710, it was the broad-minded policy of Jacob Warburton, who made the name still further distinguished. He, like Wedgwood, appreciated that there was a necessity for distributing their wares after making them, and it was not long before he found that even the great fairs like Stourbridge, Bury, and Bartholomew and travelling peddlers besides would not dispose of their productions. So not only did the Warburtons export their wares to the English colonies beyond seas, but to many Continental countries, to which places Warburton journeyed himself, and as he was an accomplished linguist he was able to materially advance their foreign business. To such an extent did this

business grow that at one time it was said to exceed that of the Wedgwood firm.

It is a matter of fact that while they may have been to a certain extent business rivals, the two men were friends, for Jacob Warburton was the man chosen by Wedgwood to act for him in the case against Neale and Palmer for copying the Etruscan vases which were protected by the only copyright ever taken out by Wedgwood. The matter was a tedious one and occupied Warburton several months, an adjustment of the difficulty finally being arrived at in London.

A descendant of the family, Peter Warburton of Lane End, took out a patent in 1810 for making lustre ware, decorated with "gold, silver, platina or other metals." The works were closed in 1825. Any pieces of ware marked "Warburton" are rare, and are held in esteem and bring good prices.

# JOHN VOYEZ

## CARVER IN IVORY, ENAMELLER, AND POTTER

J.VOYEZ

1768-1780

FEW men have been at once more versatile and more unfortunate than this man of mystery, John Voyez. Born in France, most of his work was done in England, and it is from that country that such records of his labours as are extant, come to us. His work first assumed importance when he began to model under Wedgwood in the year 1768. Wedgwood writes of him, "I have hired a modeller for three years, the best I am told in London, he has served his time with a silversmith, has worked several years at China work, has been two or three years carving in wood and marble for Mr. Adam the famous architect, is a perfect Master of the Antique stile in ornaments, vases, etc., works with equal facility in Clay, wax, wood, or stone."

His first known work is a glass cameo showing a portrait of King George and which gained for him his mastership as craftsman. This was about 1766, and showed that even at that period he was an expert handler of clay and the potter's tools, since by Voyez's admirers this cameo is called the forerunner of the material which Wedgwood called jasper.

There are splendid examples of his skill as an enameller decorating such objects as watches and chatelaines, and there are ivory carvings, panels, brooches and rings which are so

fine and delicate that a microscope is required to bring out their exquisite beauty. But these objects are just mentioned as showing whence came the skill that made him an object of suspicion to Wedgwood, and has led him to come down to us as the most successful and unscrupulous imitator of the great master potter.

He worked for Wedgwood for about a year, modelling under the master's eye many choice pieces, when his besetting sin overcame him, and he was riotous, disorderly and drunken on the premises of the Wedgwood works, for which he was sentenced to be flogged and imprisoned three months.

It was during this period that he carved in ivory his largest panel in that material, and called it "Prometheus Alebound!" While the work is by no means as fine as many pieces which he made later, it shows a good knowledge of anatomy and a certain amount of finish. Voyez made many of these excursions into ivory carving in the next twenty years, and brooches, rings and a few boxes remain to show not only his skill and versatility, but his mercurial humour as well.

This design, "Prometheus Ale-bound," is repeated upon the vase shown in Fig. 38. The arms of the figure in the design have peeled off from imperfect firing. The vase is of basaltes, stands 21 inches high, and is marked on the base, "H. Palmer," while the design is signed Voyez and dated 1769. This vase is at Holburne Museum, Bath, England.

Besides these works of art, he left a craft book in a sort of letter and figure cypher, which details many of his choicest works in ivory and enamel. But it is with his skill as a china modeller and decorator that we have the greatest interest, and his work was so excellent and his methods so dishonest that for years he was a thorn in the side of Wedg-

wood, who was constantly on the alert to prevent unscrupulous stealing of his choicest designs and processes. The particular field in which Voyez was to be feared was in the modelling of the jasper vases which were in such demand that the Wedgwood works could not supply them. On this subject Wedgwood writes, while Voyez was still imprisoned, "I have got the start of my brethren in the article of vases further than I did anything else, and it is very much the most profitable that I ever launched into. It is a pity to lose it by Voyez going to other potters. What do our competitors stand most in need of to rival us the most effectually? Some person to instruct them to compose good forms, and ornament them with tolerable propriety. Voyez can do this much more effectually than all the potters of the country put together, and without much labour." He proposed to pay Voyez his full wages for the three years to prevent his working for other potters, but seems to have abandoned this idea later.

It was as Wedgwood feared, for when Voyez came out of prison after the three months' incarceration, he joined at that time Palmer of Hanley, a potter who could neither produce the jasper ware nor fire it promptly. Voyez then worked for a time by himself, then in partnership with Hales of Cobridge, and from time to time with other potters of the Staffordshire region.

From his designs were made all sorts of jugs and vases, some of the latter in jasper ware, and some in Staffordshire coloured and decorated with figures of more or less merit. Many of these are marked J. Voyez. His work in black basaltes is also good, and this too is marked, sometimes in connection with the potter who made the clay.

He modelled many figures of the "Cottage Ornament" type and tablets, see Fig. 39, and these were marked also.

In fact, he stood high among the Staffordshire potters in order of excellence, only Wood and Wedgwood leading him in the skill with which he made these figures which were so popular. He also made quantities of the small intaglios and seals on which Wedgwood prided himself so much, and in order to promote their sale, Voyez forged the names "Wedgwood and Bentley," which he put at full length upon the seals.

The last appearance of Voyez, at least as an annoyance to Wedgwood, was in 1776, when the latter writes to Bentley as follows: "Voyez has given up making clay intaglios and has sold all his goods and chattels here to go and make paste seals in London."

Chaffers, in his "Marks and Monograms," gives one mark of Voyez as late as 1780, but the place and date of his death are uncertain.

# HENRY PALMER, JOHN NEALE

| HENRY PALMER | NEALE AND PALMER | J. NEALE |
|---|---|---|
| 1760-1769 | 1769-1776 | 1776-1778 |
| NEALES & CO. | NEALE & WILSON | WILSON |
| 1778-1787 | 1787 | 1800 |

Neale & Palmer.

Neale & Co.

THE names of Palmer and Neale are so almost inextricably mixed, that it is with difficulty that the approximate dates of their various partnerships are to be unravelled. Palmer's name is given by Burton as Henry, and by Rhead Brothers as Humphrey, either of which may fit him equally well since he uses only the name H. Palmer in the circular mark which stamped his wares prior to 1769, when John Neale became his partner.

Palmer is one of the men who most flagrantly copied Wedgwood's wares and designs, sending his wife disguised—so the story goes—to buy at the Wedgwood showrooms in London the new patterns as they came up from the potteries at Burslem and Etruria.

It was Palmer who employed Voyez as a modeller after he left the employ of Wedgwood, and Palmer was suffi-

ciently unscrupulous to make models of the reliefs on Wedgwood's vases, and use the same on his own wares.

That he was a skilful potter in some lines his work testifies, and his black basaltes was of an excellent texture, not far behind that of Wedgwood, and, as he used the same designs, equally artistic.

Palmer was established at Hanley about 1760, and his wife, a daughter of Thomas Heath of Lane Delph, an old potter, assisted him in pushing his enterprise. John Neale, brother-in-law of Palmer, was taken into partnership about 1769, and attended to the London end of the business.

They were not very successful financially, however, and Palmer's difficulties were so great that Neale took over the business in 1776, and ran it under his own name for two years. In 1778 he was joined by Robert Wilson, and the firm name became Neale and Co. They continued to work under this title from 1778 to 1787, when it was changed to Neale and Wilson, becoming finally Wilson, about 1800, the son of Robert, known as "C. Wilson," carrying on the business.

The changes which affected the personnel of the firm made no difference in their production. They produced fine basaltes, in vases, seals and medallions, some of these latter being very large in size.

As soon as the composition of Wedgwood's jasper became known through the potteries they seized the formula and made much ware, some of it of a very high class, see Figure 40. Many of their productions are marked, for though they were undoubted pirates, they had little hesitation in marking their wares with their own names.

Besides their jaspers and basaltes they made cream-coloured ware, some ornamental pieces of which were marbled, decorated with heads, busts, wreaths, etc., and touched up

FIG. 40. JASPER WARE. NEALE & CO.

FIG. 44. "WEDGWOOD & CO."

FIG. 42. JASPER WARE. MARKED TURNER.

FIG. 43. SALAD DISH. "WEDGWOOD & CO."

with gilding. Some of the vases of this "granite ware" are very handsome in shape, material and ornamentation. Many of the vases were ten inches high, not only the granite and basaltes ones, but the jasper as well. At the Wills sale, 1908, a pair of blue and white jasper vases, with handles and covers, 10 inches high, subjects of decorations "Charlotte at Tomb of Werther," "A Sacrifice," "Antonia," date 1776-1778, brought $76. While another pair 11 inches high, with Shakesperian subjects, brought $260.

At the same sale, a black basaltes teapot, 5 inches high, Palmer & Neale period, with "Justice addressing Peace, Labour and Plenty," "Venus and Cupid," "The Bourbonnaos Shepherd," copied from Wedgwood designs, brought $19.

A pair of jardinieres, blue and white jasper, decorated with portraits of contemporary actors and actresses, 6 inches high, mark Neale & Co., 1778-1787, $75. A basaltes sugar bowl, decorated with groups of shepherds and shepherdesses, 5 inches high, Neale & Co., 1780—$30.

When the pottery came into the hands of the younger Wilson his most successful production was a superior red stoneware, decorated with figures in black. The mark he used is given, and is found on white ware with blue printed patterns, the red ware mentioned, and buff ware, with coloured figures.

# JOHN TURNER

## 1762-1786. SUCCEEDED BY HIS SONS, 1786-1803

## TURNER

1762—1786 1786—1803

THE student of the pottery of the XVIIIth Century finds so much to admire and interest, that although many of the Staffordshire group followed carefully in one another's footsteps, the results furnish an unlimited field for exploration.

While we call those men who borrowed without scruple from Wedgwood "imitators," the conditions under which they worked must not be overlooked. Here they were all gathered together in a comparatively small district; the workmen passed from one master to another, carrying with them methods and formulas; the processes were not protected by patents save in isolated instances, and all were eager to embrace the advantages of a constantly increasing market.

Such men as Jacob Warburton, William Adams and John Turner were friends and associates of Wedgwood, and were all practical potters constantly engaged in experimenting to perfect their products. The two who came nearest to Wedgwood in the excellence of their wares, particularly in the jasper and basaltes were William Adams and John Turner.

In 1762 the latter came to Lane End from Stoke, where he had been engaged in the making of stoneware with a man named Bankes. After his removal, like the other potters his neighbours, he made the usual stoneware and cream-col-

oured ware, and by his discovery that there was fine clay to be had at Green Dock, near the Longton cemetery, was able to produce a superior body. This Green Dock clay when fired had in itself a fine creamy tint, and when to it was added the necessary amount of china clay and china stone, he was able to produce a stoneware, vitreous and finely grained, and ranging through all the tints from cream-colour to cane-colour.

In this material, of which he was by far the most successful maker, he produced bowls, mugs, inkstands, bulb-pots and very charming busts and figures which he mounted on bases or plinths of black basaltes which threw them out in fine relief. His jugs were of exceptional merit, made from the same vitreous stoneware, decorated with hunting scenes, ships, etc., in relief, the tops and bases engine-turned, or with wreaths or ornaments, and with most satisfactory handles, firm, good in shape and well placed. The neck and sometimes a portion of the handle were coated with a dark brown glaze, and very rarely one is found with the glaze top of a peculiar shade of slate blue. Indeed both Adams and Turner used very different shades of blue from those employed by Wedgwood, whether intentionally or by accident it is hard to determine.

As Turner's stoneware was his own composition, so was the ware he called jasper, which is not at all the same body to which Wedgwood gave the same name. Turner's is more porcellaneous, very fine in texture and grain. The cup and saucer in Figure 41 is a good example of Turner's work. The engine-turning on both pieces, the fine border and pleasing figures show the excellence of his methods. A cup and saucer of similar design, marked "Turner, 1790," brought $14 at the sale of the Wills collection of "Old Wedgwood." A jardiniere and cover by Turner, also of

jasper with classical figures six inches high, date assigned 1762, sold for $15.

Another cup and saucer, jasper, with subject, "Cupids and dancing Nymph," two inches high, and saucer five and three-quarters inches in diameter, brought $26, while a circular medallion, jasper, subject "Cupid inflaming the Mind," two and one-eighth inches in diameter, brought $18.

Besides the choice vases, like the one shown in Figure 42, Turner produced may small objects which were popular at that period, buttons, beads, buckles, brooches, seals, small cases for sewing implements, etc., and these were sent to Birmingham or Sheffield for mounting.

John Turner died at the age of forty-eight in the year 1786. The business was carried on by his sons, John and William, and they still further increased the reputation of the firm. After they took it in hand they used barytes in the composition of the body of their wares, the knowledge of the use of it by Wedgwood having by this time become common property. This increased the resemblance of their wares to his, and they not only made table furnishings, but very choice vases in basaltes. While the figures and groups may not have been taken directly from designs used by Wedgwood on similar objects, yet the truth is they were so much alike as to be easily taken for his.

A large business had been worked up by the younger Turners in France, which was indeed their largest market. The French Revolution worked havoc with them, since not only did they receive no more orders, but they could not collect what was already owing them. William Turner, who went to Paris to see what he could save from the wreck, was thrown into prison and narrowly escaped the guillotine. The business dragged along till 1803, when the moulds and patterns were sold out to Adams.

In 1800 the brothers had tried to take out a patent for a new method of making porcelain, using in it "Tabberner's Mine Rock," but were not successful. After the failure of their business John Turner entered the pottery of Thomas Minton at Stoke-on-Trent, and did much to assist in bringing that firm to its present high position among English potters.

These Turners must not be confused with Thomas Turner of Caughley, who made cream-coloured ware and exceptionally fine figures and busts, as well as porcelain, and who was the originator of the "willow" and "dragon" patterns.

The marks of the Lane End Turners are given,—though many of their specimens are not marked at all.

# "WEDGWOOD & CO."

1796-1800

W. S. & Co
WEDGWOOD & Co.

WEDGWOOD & Co
TERRYBRIDGE

THERE are to be found in America many specimens of earthenware, some of them exceedingly choice, which bear the mark "Wedgwood & Co." These were made by Ralph Wedgwood, cousin of Josiah, and brought up in Burslem, where he worked for a time as potter. He seems to have lacked the steadiness of his great cousin, for in 1796 we find him at Ferrybridge, associated with a potter named Tomlinson, and making the usual wares, cream-coloured painted and printed, but not potting any of the choicer materials like jasper or basaltes. He remained at Ferrybridge only four years, till 1800, and then gave up the business of potting to give his whole time to perfecting his inventions.

The tray shown in Figure 43 is of cream-coloured ware, painted with a vine-leaf border. It is nine inches long and bears the mark "Wedgwood & Co." impressed. It is not such a good piece of potting as the plate in Figure 44, which is extremely pretty, with the greyish-green foliage, touched with bronzing. In addition to the mark Wedgwood this has also "Nonpareil," "Wecow," and the figures 684. It was made by the Stockton firm mentioned later.

I never see the name of Wedgwood & Co. without being reminded of an experience of my own, in which my endeavours to satisfy two collectors almost resulted in my being crushed between the upper and nether millstones.

The remains of a dinner set of fine old Ralph Wedgwood ware were found by a dealer who asked my assistance in disposing of them. The ware was exquisite, almost as light as egg-shell china, and the decoration was a conventional border in a greyish shade of blue. Four platters, eleven plates, a gravy boat and a vegetable dish remained in perfect condition; several of the pieces were marked, and it was certainly a very choice "find." Besides the merit of the set there were "associations," and these indeed are forces which cannot always be reckoned with. At the dealer's request I took a plate to a collector whom I knew, who admired the china, said he wanted it, and agreed to let the dealer know immediately. But being a busy man, he failed to do this for several days—and hereby hangs the tale.

I mentioned "associations." The china had belonged to the Schuyler family, whose hospitality in their splendid home at Albany in Colonial days had included all the famous men and women of the time. The dealer not hearing from the collector to whom I had taken the plate, included one of the other plates in a box of "antiques," which he was sending to New York for another purchaser to inspect. He mentioned the Schuylers as being the original owners of the "Wedgwood and Co." set, and here the trouble began!

By return mail came a letter from the New York man inclosing a check for the "Wedgwood and Co.," saying he wished it as a Christmas present for his wife, as she was a Schuyler by descent, and would be so delighted with the set which had belonged to her ancestors.

But in the meantime Collector Number One had remembered to telephone that he would buy the set, and it had been sent to him. Possession is nine points of the law, certainly—ten points it proved in this case, but not without a struggle. The New York collector kept the mails hot with

his letters to the dealer, to me and to Collector Number One! I was appealed to by both sides, Collector Number One wanting it because he liked it, and asking if I thought he really *ought* to give it up, and Collector Number Two urging me in view of all circumstances to induce Number One to let him have it, offering to pay double price and using every argument in his power. You can imagine the amount of diplomacy required to satisfy them both and lose the friendship of neither.

Besides this firm composed of Ralph Wedgwood and Tomlinson, there was a firm at Stockton, consisting of William Smith and some others, who signed ware in a fraudulent manner, leading the unwary to be deceived. They used the name but spelled it "Wedgewood," or left out the second "e," putting in its place a dot, or space, or used the name "Wedgwood" and the initials "W. S. & Co." and on some of their plates used "Wedgwood & Co." These imitators never attempted any of the choicer wares, but made much printed ware in various colours, and on common ware. Very recently I have come across a beautiful vase in "rosso-antico," fine in shape, well potted and having as decoration Wedgwood's well-known "Sale of Cupids." The vase was one of a pair given as a wedding present about 1850, and must have been made after the injunction, for on the bottom, impressed is the mark "W. S. & Co."

In 1847 this firm was enjoined by J. Wedgwood and Sons of Etruria from using the Wedgwood mark any longer. Even these pieces made by the Smith firm have an interest to collectors, particularly if one should chance to find some of the better class platters or bowls, printed in black or colours. They hold, however, absolutely no comparison with the work of the first "Wedgwood and Co.," or his great cousin.

FIG. 46. JASPER WARE. STEEL.

FIG. 45. JASPER WARE. J. LOCKETT.

FIG. 47. CREAM WARE. JOHN AYNSLEY.

# J. LOCKETT

## J. LOCKETT.

THIS pottery was established in 1780 and is still carried on. Lockett was another of those Staffordshire makers actively engaged in making popular goods, and among them we find jasper ware. His pottery was established about 1780 at Burslem, later at Lane End, and must have been considerable in extent, for he made stoneware of various kinds, gained quite a reputation for his figures, and later, about 1802, was known as a maker of superior lustre ware. The works are continued under the title of J. Lockett and Sons, and they still make lustre wares of various kinds.

The jasper, an example of which we show, is more pleasing than that put out by some of the other Staffordshire makers. The figures are better, the quality of the body is smoother and softer, the undercutting brings out the design in better relief. It is only necessary to see how admirable the ornament is at the top of the teapot shown in Figure 45 to appreciate what good potting was done by Lockett, even if the shape of the teapot is somewhat heavy. This specimen is at the British Museum and is larger than many of the pots made at that period, being seven and a half inches wide and ten inches high. It is slightly unusual from the handle being placed on the top instead of at the side, and would have been much more attractive if it had been placed in the ordinary way. The fact of the nose being white is another blemish, but the charming figures and good quality of the ware make up for many defects.

# DANIEL STEEL, BURSLEM

## STEEL.

### 1786-1824

ANOTHER potter of no very great importance was Daniel Steel, who had his works at Burslem. The making of jasper or of a material which looked like jasper was the product by which he has come down to us, and several pieces by him, marked with his name, show the character of his work.

The vase given in Figure 46 is in the British Museum, and while pleasing enough in its way, holds no comparison with the Wedgwood product, nor indeed with the work of such men as Adams, Neale or Turner. The white figures show cracks in many places; they are not sharp and clear, and the form of his vases are heavy and lacking in both grace and elegance.

There is considerable divergence of opinion as to when he commenced his potting, Chaffers giving the date as 1786, while the British Museum Guide places it at 1766. The former date seems more likely to be the correct one, since Wedgwood's experiments with the jasper body did not begin till 1774, and his final successes, which included not only the perfection of the body, but means of firing it, were not concluded till three years later.

Twenty-eight years is sufficient time, however, to put out large quantities of pottery, and Steel no doubt contributed his share to the large amount which was constantly sent to this country. His pottery was closed about 1824, possibly absorbed by some of the numerous firms which were constantly coming into being in that congested region.

# JOHN AYNSLEY

*Aynsley*
*Lane End.*

1790-1826

JOHN AYNSLEY was one of the smaller Staffordshire potters who established his works before the death of Josiah Wedgwood and who, while never encroaching to any extent on the higher-grade wares, imitated as well as he was able the cream-coloured ware which had long been one of Wedgwood's staples. By 1802 his pottery was at its most flourishing condition, and in Figure 47 is given one of his cream-coloured plates such as he presented to apprentices when they were about to leave his works.

There are a number of pious inscriptions on the plate which is marked Lane End, and the general appearance of it is Masonic, owing to the compass. The motto within the circle reads, "Keep within compass and you shall be sure to avoid many troubles which others endure."

His work was well done and the printing clear. His mark was Aynsley, Lane End.

A full list of those potters who have copied or imitated the wares of the "prince of potters" would include the names of many outside of England. Even in Staffordshire and its neighbourhood were a number who followed in his footsteps in one material, like Keeling and Toft, Birch, and

Elijah Mayer, all of whom made excellent black ware, similar in shapes (particularly in Useful wares) to those made by Wedgwood, and ornamented with the same class of figures, festoons, etc., which he used.

There were many small and insignificant makers who copied boldly the cream-coloured ware, and it is impossible to give their names, much less examples of their work. The chief offenders, if we can call them such, when they made ware of excellence and beauty, have been treated of here. The marks which they used, if they used any, have been given, but there still remain many specimens of all the wares like those made at Burslem and Etruria which have no mark at all.

With regard to these, the only thing to be done is to become familiar with the feeling and appearance of the old ware, and then settle for yourself about the period to which your specimens should belong, even if you cannot "name" them.

There is ever a fascination in a good piece of old pottery which comes under the head of "maker unknown," for it always invites speculation; there is always the chance that sometime you may see its duplicate, marked, and there clings about it certain mystery which you would not rudely tear away.

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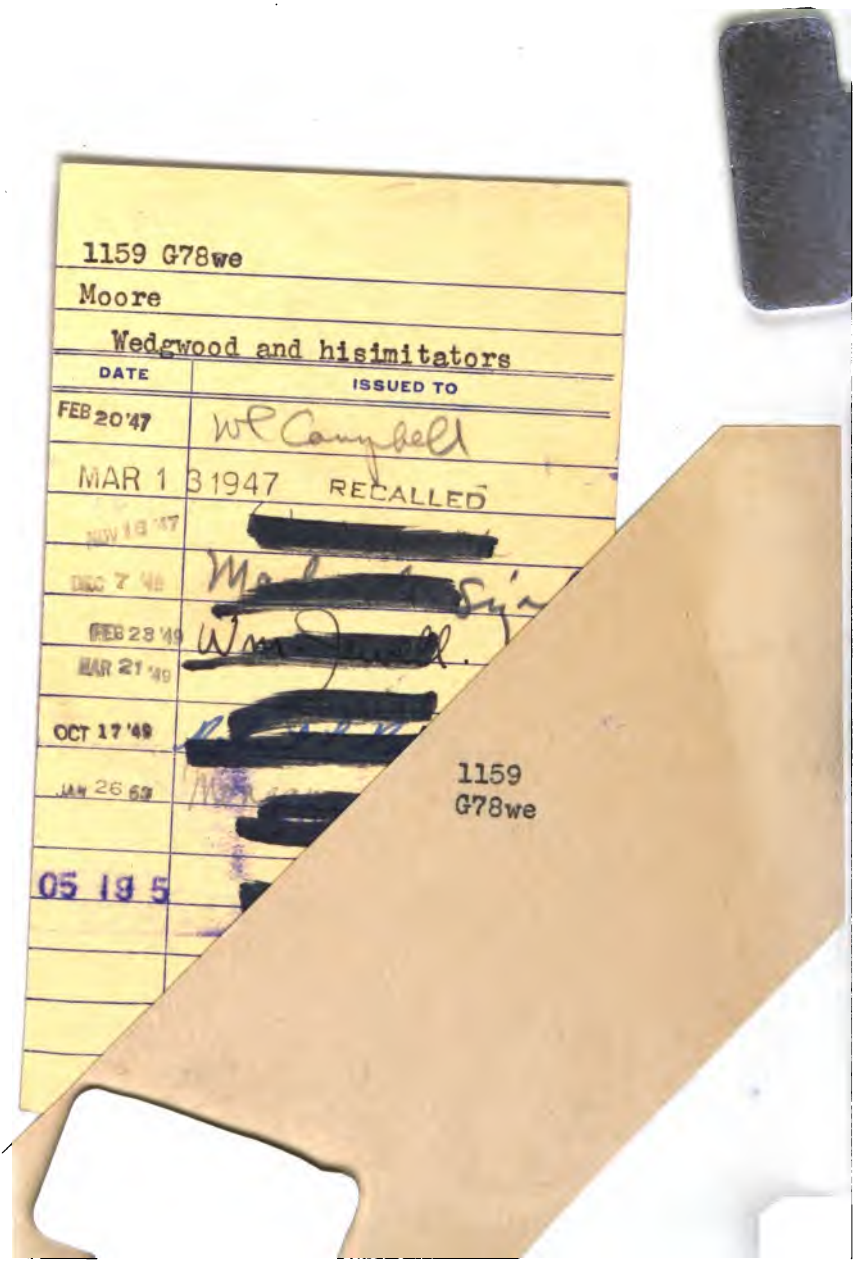
This book should be returned to the Library on or before the last date stamped below.

A fine is incurred by retaining it beyond the specified time.

Please return promptly.

DUE MAY 19 '75 FA

CANCELLED MAY 07 1993

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Wedgwood and his imitators,
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